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# THE AMERICAN MAGAZINE OF ART

JANUARY, 1923

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### IN THE NEW YORK GALLERIES—JANUARY

At the Metropolitan Museum of Art the exhibitions to be seen during the month of January are Japanese Prints by Primitives; Portraits and Renaissance Woodcuts and Recent Accessions of Prints. Beginning January 14, there will be an exhibition of the work of manufacturers and designers showing the influence of the museum collections.

In the Stuart Gallery of the New York Public Library there has been placed on view, by the Prints Division of the Library, a collection of holiday cards by American artists. The exhibition will continue until the end of January.

During the entire month of January may be seen an exhibition of craftwork in the cooperative gallery of the Art Center. Also opening on January first and running through the thirteenth, paintings by N. Norstaad will be on view. Works by the pupils of the New York School of Fine and Applied Art are to be exhibited from the thirteenth to the twenty-seventh, and from the fifteenth to the twenty-seventh an exhibition of paintings and sculptures by J. Petri Collin, E. Fiero and Mrs. Francis White will be held. The other exhibitions in this building will be by the Guild of Bookworkers from the eighth to the thirteenth and stage settings by Ingeborg Hansell from January 15 to February 3. Also illustrations by Boye Sorensen from January 20 to February 3.

The fifty-sixth annual exhibition of the American Water Color Society and the thirty-third

annual exhibition of the New York Water Color Club opened at the Fine Arts Building on December 22 and will be on view there to Tuesday, January 9, inclusive.

Portraits by Jere R. Wickwire are being shown at the Ainslie Galleries to the middle of the month, and from then until the thirtieth there will be shown figures and landscapes by Robert Henri and Portraits in Water Colors by Elinor Barnard.

At the Ackermann Galleries there is an exhibition of mezzotints by Sydney Wilson. These will be on view the entire month.

The New Society of Artists opens its first exhibition of paintings at the Anderson Galleries on January first and will close on the twenty-seventh.

At the Avery Architectural Library, Frederick C. Hiron is showing architectural studies from the Ecole des Beaux Arts, Paris.

From January 4 to 25 may be seen an exhibition of landscapes by Robert Spencer, Roy Brown, and other painters at the Arden Galleries.

During the entire month of January may be seen an exhibition of American paintings at the Arlington Galleries.

At the Babcock Galleries are on view portraits and figures by Emile Zoir. These may be seen to the nineteenth of the month. And from that date to February fourth an exhibition by Abbott Graves of garden pictures.

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# IN THE NEW YORK GALLERIES—JANUARY

Brown-Robertson are showing in their Galleries, for the first half of the month, water colors by George H. Samuels, while Alice Thevin is exhibiting there during the latter half of the month.

Painting and drawings by Tunyoshi are to be seen at the Daniel Gallery to January 21.

Dudensing Galleries are showing paintings by Xander Warshawsky during the entire month.

From January 1 to 15, the Ehrlich Galleries have on view modern portraits and from the twentieth to February first paintings by Henriette Shore.

Erie Hudson is holding an exhibition of marines at the Ferargil Galleries.

An exhibition of Connecticut Landscapes by Harry Hoffman are being shown at the Folsom Galleries from the fifteenth to the thirty-first.

The Misses Hill Gallery has an exhibition of Italian, French and Brittany paintings by Julie Stohr, from the second to the sixteenth, inclusive.

Both the Kennedy and Knoedler Galleries are having exhibitions lasting through the entire month; the former showing Modern French Etchings and the latter portraits of Sir Walter Scott by Sir Henry Raeburn.

Kerr Eby is showing etchings at the Keppel Galleries to January 15.

A retrospective exhibition by George Luks may be seen at Kraushaar's.

From the second to the twenty-second of the month there will be exhibitions of paintings by four artists at the Macbeth Galleries. These are

being held on different floors and the men represented are Daniel Garber, N.A., Ivan G. Olinsky, N.A., Orland Campbell and Spencer Nichols.

To the thirteenth of January may be seen at the Mileh Galleries landscapes by Henry C. White. Etchings by William Meyerowitz from January 8 to 28, while paintings of Spain and Portugal by William Potter will be on view from the fifteenth to the twenty-seventh.

Montross Galleries are showing paintings by Arthur Streeton of Victoria, Vancouver and Puget Sound. This exhibition will be open until the twentieth.

An exhibition of etchings and paintings by American artists may be seen at the Mussman Gallery from January 1 to February 1.

There will be two exhibitions at the National Arts Club from January tenth to February first. One is the annual prize exhibition by painter and sculptor members and the other the annual exhibition of the American Bookplate Society.

At the Ralston Galleries throughout the month may be seen an exhibition of 18th Century English portraits and Barbizon Paintings.

Paintings by George A. Traver are on view at the Schwarz Galleries.

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# THE AMERICAN MAGAZINE OF ART

VOLUME XIV

JANUARY, 1923

NUMBER 1

## SARGENT'S WAR EPIC

BY FREDERICK W. COBURN

MURAL paintings by John Singer Sargent, commemorating Harvard University's participation in the world war, were unveiled without ceremony at the Widener Memorial Library, Cambridge, Mass., November 1, 1922.

Mr. Sargent's emotional reaction upon the pomp and circumstance of war will be variously interpreted by the generations destined to study, often with moistened eye, this pictorial epic of Alma Mater's emulation of the Spartan Mother. Some will see in it cordial approval of the heroine's strident note: "E tan e epi tan." To others the soft browns and muted blues which are dominant in the pictures will appear to have been chosen by the artist deliberately with a view to playing down the grimness of man's craziest occupation, that of collectively murdering his fellow-man.

These panels add, at all events, henceforth to Mr. Sargent's reputation for consummate artistry and to the opportunities, better in greater Boston than in any other American community, for seeing the work of the most celebrated creator of fine art alive at this writing. How the future may evaluate Sargent is, of course, uncertain. The New England of which he is a genealogical product, scion of a race of Cape Ann sea captains, is willingly taking a chance on his immortality. Hence his employment successively upon decorations for the Boston Public Library, the Museum of Fine Arts and Harvard University, not to speak of the accumulation of his portraits and water colors in public and private collections of Boston and the neighborhood.

In subject, in treatment, these are perhaps the most emotive works Mr. Sargent has made. Few of us fail to react spiritually in their presence. They simultaneously command admiration as one senses the harmony that has been created between them and the somewhat unsympathetic surfaces around them.

The tall panels are set in round-arched spaces on either side of the Ionic-pedimented doorway that leads into the library's memorial room. The approach is by a wide staircase. As one ascends these stairs from the ground floor the paintings suddenly appear, colorful and luminous, conforming to the tone and hue of the high-keyed walls. To the right are the "Soldiers of the Nation Marching to War"; to the left, "The Conflict between Death and Victory." The realism with which both these subjects have been worked out is simple and naive without being blatant or meretricious. Described in words, indeed, the motives may seem to be melodramatic. In the paintings a slight understatement of the dramatic possibilities, a muting of the color passages, eliminates any sense of the vulgar and commonplace. As pictures they will not be liked by those who see art only in the abstract and highly conventionalized. The symbols which the painter has chosen are represented with a verisimilitude that is of the essence of the academic. To those who feel less the importance of the form in which a work of art is cast, whether classical or romantic or modernist, than of the evidences in it of emotional ardor and calligraphic skill, these paintings of Mr.



**SOLDIERS OF THE NATION MARCHING TO WAR**

MURAL PAINTING BY  
**JOHN SINGER SARGENT**

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## CONFLICT BETWEEN DEATH AND VICTORY

MURAL PAINTING BY  
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Sargent's maturity must always appeal cogently.

In the marching-forth picture an interminable line of khaki-clad youths files under Old Glory and a naturalistic eagle and against blue water. Three female figures in the lower right-hand corner exchange greetings with the marchers: a blonde young mother, a drooping widow woman and an Amazon who may symbolize the femininity that will not stay at home when comes the next war (*quod dii avertant*).

Death and Victory are both winning the war in the other panel. The story is told delicately but insistently by the blood-stained dagger limply hanging from the right hand of the youth who is borne between these contending forces, and by the prostrate figure beyond the helmet on the ground. This hero got his Hum, but he, too, was got, and even while Victory claims him for apotheosis Death holds him for its own.

By reason of its greater visual simplicity and its note of the poignant tragedy of the ages, the "Victory and Death" panel makes,

one gathers, the more profound impression on most observers. Perhaps also because a sense of disillusionment over the outcome of the war to make democracy safe, etc., etc., is at this date very general. If race, however, as known to modern anthropology is among your preoccupations you may on other than aesthetic counts find the advance of the militant host not less interesting than the artist's recession. These resolute Nordic young women and young men are symbols of racial complexes which in process of resolution through the ages have run the gamut from downright piracy to administration of social justice.

Technically these latest of Mr. Sargent's decorations are straight mural painting. At the Boston Library and in the Museum of Fine Arts he had much resort to low-relief sculpture, with more or less success. The panels at Harvard sit well within the stone-work frame which the painter has in no wise sought to re-design. He has stuck to his one job, that of interestingly ornamenting a given space.

## THE PRINCETON BATTLE MONUMENT

BY R. A. POLK

IN THE late summer of 1783 Washington sent forth from Princeton the famous proclamation disbanding the Continental Army, and Congress then in session in the same village, in grateful recognition of Washington's successful conduct of the war, voted unanimously that "an equestrian statue of General Washington be erected at the place where the seat of government should be established, to be executed by the best artist in Europe, under the superintendence of the minister of the United States at the Court of Versailles." The journal of Congress further defines the requirements for this statue:

"It shall be of bronze, the General to be represented in Roman dress, holding a truncheon in his right hand, and his head encircled with a laurel wreath, the statue to be supported by a marble pedestal on which are to be represented, in *basso relievo*, the following principal events of the war, in which Gen. Washington commanded in person,

namely: the evacuation of Boston; the action of Monmouth; and the surrender of York; on the upper part of the front of the pedestal to be engraved as follows: The United States in Congress assembled ordered this statue to be erected in the year of our Lord 1783, in honor of George Washington, the illustrious Commander-in-Chief of the armies of the United States during the war which vindicated and secured their liberty, sovereignty and independence."

While many equestrian statues of Washington have been executed, there is none, fortunately, which seems to answer these ambitious requirements. There are, however, monuments at Boston, Trenton, Monmouth and Yorktown in commemoration of these various historic events, and the unveiling in June at Princeton of the new battle monument by Frederick MacMonnies completed the cycle.

The unveiling of this monument by President Harding was the occasion of an impres-





PRINCETON BATTLE MONUMENT

FREDERICK MACMONNIES

PRINCETON, NEW JERSEY

sive ceremony and attracted many distinguished visitors as well as representatives of patriotic organizations to town. The presence of the Philadelphia City Cavalry and the Fifth Maryland Infantry, dressed in uniforms patterned on those of Revolutionary times, serving as guard of honor to the monument and the President's bodyguard during his stay in Princeton, seemed to bridge the gap of intervening years and to bring Princeton's many historical associations more clearly to mind, as well as to lend the occasion, very properly, a national rather than local significance.

Exactly one hundred and ten years after the Battle of Princeton a meeting was called with a view to the erection of a fitting me-

morial. The matter of a suitable location occupied the first attention of the committee, and the offer of a ridge of land near the center of the old battlefield was accepted by the committee. Later this site was abandoned since it was felt that the half-mile journey from the campus would be rather a strain on the patriotism of casual visitors.

Again it was proposed that a small park or village green might be laid out at the juncture of Nassau and Mercer Streets and the monument placed there. However, definite plans as to the type of monument to be erected had been made by this time, and the committee, as well as Mr. MacMonnies and his assisting architect, Mr. Thomas Hastings, realized that the available space

was too contracted to provide an adequate setting for so large a monument.

This suggestion having been rejected, the monument was finally placed on the grounds formerly belonging to the Princeton Inn. After an improvised dummy had been shifted about from one end of the plot to the other a final location was chosen at the farthest end on the continuation of Nassau Street. This placing of the monument is satisfactory from every point of view, since the approach from Nassau Street permits an unobstructed view of the monument for some distance, and the visitor is afforded an opportunity to study the architectural effect of the whole mass. As one draws nearer, the figures in high relief stand out with increasing clarity. The animating idea of the whole composition, the steadfastness of Washington's pioneer troops in the face of overwhelming odds, is expressed in the words "Liberty or Death." The central and dominating figure is Washington, determined, though anxious, advancing on a wearied steed over icy ground in the midst of his stalwart band. On the foreground and to the right is a drummer boy, shivering with cold, to the left General Mercer is falling, next to him is a hardy soldier confidently pressing on, and beside him a soldier almost spent, but bracing himself for the supreme effort. Liberty strides forward at Washington's bridle rein, and, with gaze fixed on the troops who follow, urges them on while she seizes a shattered standard from the hands of the dying and holds it aloft before their eyes.

On each of the narrow sides of the supporting screen are the coats of arms of Princeton and the thirteen original states, resting upon battle standards and cannon, while a triumphant eagle poises with wings outspread above a shield symbolizing the services of the college in the cause of liberty.

The rear of the monument is undecorated save for the following inscription by Dean West, carved deeply into the stone.

HERE MEMORY LINGERS  
TO RECALL  
THE GUIDING MIND  
WHOSE DARING PLAN  
OUTFLANKED THE FOE  
AND TURNED DISMAY TO HOPE  
WHEN WASHINGTON  
WITH SWIFT RESOLVE  
MARCHED THROUGH THE NIGHT  
TO FIGHT AT DAWN  
AND VENTURE ALL  
IN ONE VICTORIOUS BATTLE  
FOR OUR FREEDOM  
SAECULA PRAETEREUNT RAPIMUR NOS  
ULTRO MORANTES  
ADSIS TU PATRIAE SAECULA QUI DIRIGIS

The translation of the Latin inscription, as made by Dean West, is:

The ages pass away. We too are hurried on.  
O Thou who guidest the ages, stay to guard our land.

The monument is framed on one side by large horse-chestnut trees whose lower branches sweep its top, on the other by a small grove of old pines and it is planned to complete this avenue of trees from the termination of Nassau Street along the drive to the front of the monument and out to the entrance on Stockton Street.

The monument naturally attracts thousands of visitors, since it is clearly visible from the street, which is at this point a part of the Lincoln Highway and the main thoroughfare between New York and Philadelphia. Furthermore, the drive leading to its foot continues out to the street again and motorists may study the group without really interrupting their journey, an advantage in these days of hasty sightseeing. On the other hand, the spot is a little withdrawn from the bustle of traffic, and the visitor with more time, perhaps one who is filling in the lull between two college functions, may spend hours undisturbed in quiet contemplation of these heroic figures and their patriotic significance.





THE ROC'S EGG

MARCUS WATERMAN

## THE WORK OF MARCUS WATERMAN

BY WILLIAM HOWE DOWNES

**M**ARCUS WATERMAN was one of those American artists who deserved a reputation and success, but lived and died without either, yet he was happy in his absorption in his art, in the appreciation of a few friends, and in the possession of a modest income which permitted him to travel and to enjoy a measure of independence. He was a native of Providence, Rhode Island, and was graduated from Brown University. The greater part of his professional life was spent in Boston, where I met him in the days of the now defunct Paint and Clay Club, which held weekly meetings in a picturesque loft in the downtown district, near the corner of Washington and Winter streets.

Waterman was in most respects very different from the average American type.

He had an unusual personal dignity, which was rather awe-inspiring when one first came in contact with him; and he had a deliberate and ponderous way of laying down the law, especially in artistic matters, that was, to say the least, impressive. But with closer acquaintance came the conviction that he was very sincere and genuine, a man who thought things out thoroughly for himself, a distinctly intellectual person, and one of the most sensitive artistic temperaments I have known. He was altogether too self-contained and independent to court popularity, and perhaps stood in his own light; but to those who had the privilege of knowing him intimately he was a delightful comrade and loyal friend. In his person he was quite the aristocrat in aspect and bearing, with a fine head, small hands and feet, and



an air of distinction that would have made him noticeable in any company. The younger men in the club regarded him as a sort of oracle and paid homage to his acknowledged intellectual superiority.

After his graduation at Brown University he went to New York in 1857 and took a studio, remaining there until 1874, when, meeting William Morris Hunt and a party of artists on one of their sketching tours at North Easton, Mass., he went to Boston with them and made that city his home up to the time of his death, with the exception of the time given to several foreign expeditions, which took him to England, Holland, France, Spain, Italy, and Algeria. He had no academic training in painting, pinned his faith to no school of art, evolved his own methods, and, if he had any particular aesthetic idols, harked back to the Dutch Little Masters, such as Pieter de Hoogh, Vermeer of Delft, Metsu, *et id genus omne*. He began by devoting himself to landscape, however, finding most of his subjects in the forests of northern New England. Later in his career—after his first winter in Algiers—he became fascinated by the color and light of the Orient, and he is best known by his long series of brilliant North African scenes, which he made the appropriate settings for his splendid illustrations to the Arabian Nights Tales.

It would be impossible to establish any exact chronology of his *oeuvre*, but it is interesting to know that one of the early pictures, first exhibited at the Centennial Exposition of 1876 in Philadelphia, was a large composition of many small figures representing Gulliver among the Lilliputians. This amusing illustrative piece, which must have cost the young artist a world of laborious effort, showed the hero lying on the ground, surrounded by a swarm of tiny figures, busily employed in taking the measurements of the colossal stranger, some of them climbing ladders to reach the high places on his body. So far as I am aware, Waterman never returned to this genre, and the Gulliver picture remains unique in its kind.

The period of the New England landscapes followed, and to it belong many very beautiful and original canvases. One of these landscapes, a panoramic view extending over some 30 miles of virgin forest in the

Green Mountains of Vermont, shows immense cloud shadows moving over the wilderness and is especially imposing in its feeling of space and solitude. The play of light and shade over the great expanse of green foliage gives a wonderful animation to the face of the country. One notes the swift flight of the shadows, and the sunlight seems to fairly leap upon the greenwoods, under a sky heaped with rank on rank of rolling, windswept gray clouds. There is something grand about this spectacle, and in its organic strength, its earthy freshness, the depth of its tone, the richness of its contrasts, it even approaches the masterpieces of Gustave Courbet.

The artist has told me that he used to go, year after year, to a little deserted tavern on a mountain road within a mile of this wilderness in Vermont. There he was almost as isolated as Robinson Crusoe, for he never saw anybody but the landlord or an occasional lumberman. "I suppose very few people have ever seen an actually wild forest," said he. "The poverty of ordinary American woodland gives one no more idea of it than do the prettinesses of Fontainebleau. No one who has not seen it can be told in words what it is like. No idea can be given of its immense luxuriance, of the vigor of its growth and of its decay. The rolling surface of leaf-mould that supports the towering stems of the monsters of this generation marks in its every undulation the grave of a dead tree. Every clump of moosewood or hobblebush decorates with its blooms the body of a fallen monarch-mass hidden and mouldering; and everywhere the slender new shoots stretch upward for the light and air among the treetops that they must reach or perish. It is wonderful to stand in the midst of this everlasting history of growth and death and birth, age after age the same story—The king is dead! Long live the king!"

"And all this," he continues, in the same letter, "is clothed in a great harmony of colors before which pigments are powerless. Imagine on one side the blaze of June leafage against the sun, barred with dark tree stems and interlaced twigs, and, behind you, somber, intricate masses of trunks and foliage pierced with luminous spots of violet-hued sky. All the ground is covered with old fallen leaves in a mosaic pattern of



IN THE ALHAMBRA

MARCUS WATERMAN

russet and tawny and buff, laid, layer after layer, year after year, and never moved from the spot where they fall, for in the forest the wind never blows. All this tan-colored leaf carpet is illuminated with flecks of amethyst-hued sunlight that has sifted through the treetops overhead. All about you are fallen trees on which the red squirrels sit by hundreds and shout defiance at you in their little shrill voices; and these decaying and shapeless masses of what has been a living tree are covered by rich, deep-toned moss, gold-brown and plush-green, in the midst of which are bits of old dried bark faintly gleaming like wrought-silver blackened by age. Accent all this with the rich black mould through which the little streams trickle their way, and you have around you a gamut of color that no man has ever before essayed to paint, and that no method of any school has ever devised the means to render."

Nevertheless, Waterman had the courage to attempt just such subjects, and those who have seen his best wood interiors will admit

that no landscape painter has ever had a better right to brave the all-but impossible test. His own description of the primeval forest might, with some slight modification, serve to suggest the general aspect of his wilderness pictures. The time is sure to come when the greatness of this achievement will be recognized.

Another congenial field for landscape work was Cape Cod, where Waterman found the great sand dunes singularly alluring, and succeeded remarkably well in rendering their subtly beautiful coloring in sunlight and in shadow. The Boston Art Club has in its permanent collection one of the most striking and original of these dune pictures, painted near Provincetown, in which the effect of the sunlight on the cream-colored sand, with the transparency of the atmosphere and the brilliant beauty of a deep blue sky, accented by billowy silver-gray cumuli, combine to form a noble effect. The weather condition suggested is of that changeful, breezy, showery order which



demands the closest observation of forms, values, masses and movement for its delineation, and in the grasp of all these qualities shown by the painter he does not fall below the level of his theme.

After his first visit to Algiers, Waterman devoted himself almost exclusively to Oriental compositions. Loving light and color above all things, it is not difficult to understand the deep impression made upon him by his first sight of such a place. He wrote to me:

"I had in the course of my life tolerated a great many places with perfect equanimity, and some others had filled me with wonder and admiration, but here, for the first time in my recollection, I felt at home. Some forgotten drop of old Phœnician blood seemed to fly to my heart and make it throb in sympathy with these intelligent children of the East. Everything was wonderful, but nothing was strange. If I had been sent on a journey by Solomon, the Sultan, or Hiram, king of Tyre, I could not have been more perfectly in tune with the life that surrounded me. The very city in which I was born and every other in which I had lived seemed suddenly to become foreign places, and I felt: 'This is my country; here I can live and rest.' Strange to say, although afterward I spent long periods in Arab towns, this unaccountable feeling never wore off or weakened, and I have it now, after ten years."

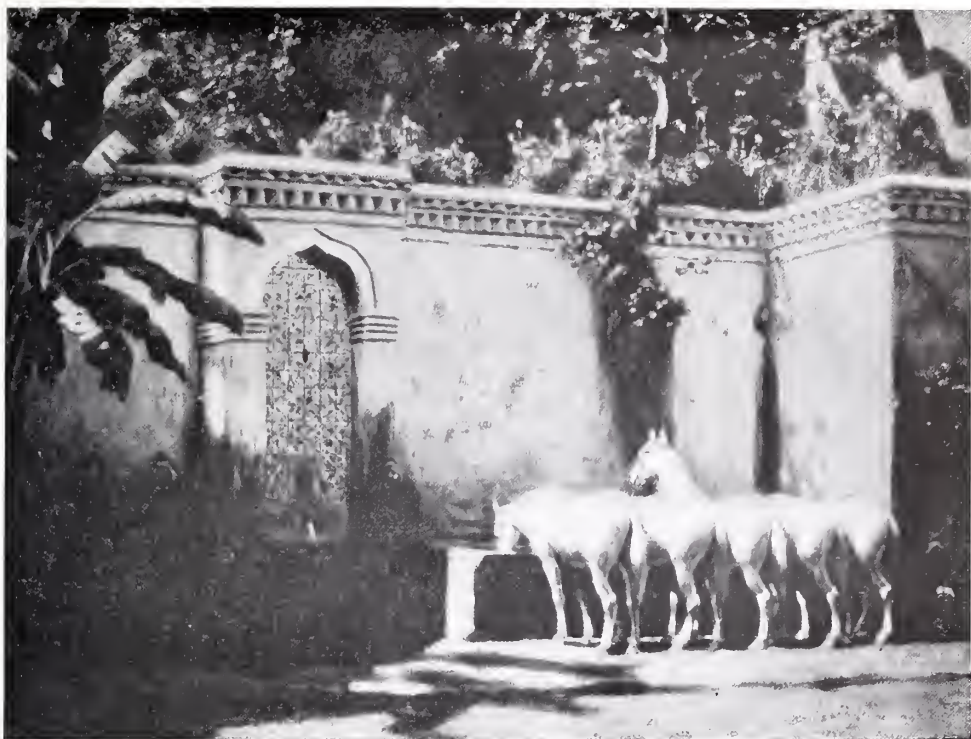
He evidently felt that he was living in the midst of the *Thousand and One Nights*. And thus it was the most natural thing in the world that he should employ the backgrounds that he found ready to his hand and the models that walked the streets of Algiers, in the composition of those colorful and romantic scenes illustrative of the adventures of Mohammed Ali the jeweller, the barber and his seven brothers, Aboo Mohammed the lazy, Kalufeh the fisherman, the vainglorious and open-handed Maroof, and the rest of the *dramatis personæ* of the tales. Waterman's name and renown will unquestionably rest largely upon this rich and glowing series of Oriental story pictures, so full of the splendor and romance of the East, and having such a strong appeal to the imagination of the observer.

Some of the Arabian Nights subjects were: "The Roc's Egg," "Maroof among the

Merchants," "Sinbad the Sailor," and "The Journey to the City of Brass." "The Roc's Egg" is a scene from the second voyage of Sinbad the Sailor, who came in his ship to a beautiful island where he found what at first appeared to be a great white dome, but which turned out to be an egg of the roc, a bird so huge that it feeds its young with elephants! "Maroof among the Merchants" is a scene from the tale of that name, and depicts the cobbler of Cairo giving alms and astonishing the natives of the foreign city (to which a genie had borne him) by his prodigious liberality and assumed wealth. The picture entitled "Sinbad the Sailor" describes the episode of Sinbad's seventh voyage, during which he was carried off by elephants and deposited in their burial place. The "Journey to the City of Brass" represents a caravan wending its sinuous way across the hills of the great desert—a company of Orientals in multi-colored costumes seen against the luminous yellow sands. These illustrative paintings are of a sumptuous and spectacular character and display extraordinary resources of imagination, piquantly allied with a studied naturalism.

Perhaps the most imposing of the series is the picture of "The Roc's Egg." Near the shore of the island lies the immense white egg, overtopping the surrounding palm trees, under a serene blue sky in which cumuli lightly sail. Blue sea is visible in the distance, beyond a strip of sand, and an azure arm of the sea runs across the canvas in the foreground. Near the colossal egg, in the middle distance, are grouped the members of the vessel's crew, who have just landed, and Sinbad gesticulates as he warns his men not to molest the egg, lest by so doing they may bring evil consequences upon themselves. The figures are very small and are arrayed in various-hued costumes of brown, gray, blue, black, etc., skilfully contrasted.

But the Arabian Nights pictures form only a part of the large number of Oriental pieces that Waterman brought back from his several sojourns in the north of Africa. There are, among others, the "Horse Trade," the "Arab Village," the "Arab Country House," the "Citron Seller," the "Rue du Sphinx," the "Tomb of Sidi Abder Rahman," the "Street in Algiers," and many others of a similar character, in which the



FONTAINE BLEUE, ALGIERS

MARCUS WATERMAN

intensity of the light, the splendor of the color and the romantic nature of the motives are conspicuous qualities. His style in these subjects is not a whit less personal than that of Decamps, Marillhat, Fromentin, or any of the other French Orientalists, and no painter has excelled him in his ability to delineate that wonderful thing,—a white wall in full sunlight rising to a deep blue sky. He gives you the intimate feeling of the Orient, its dazzling luminosity, its squalor and its magnificence, and, above all, its atmosphere of romance. In a word, he showed himself to be a born romanticist and colorist.

The same qualities appear again in his pictures of southern Spain. His "Mirador de Lindaraxa" gives in compact form all the glamor and romance of the Alhambra, with its lustrous blue and green tiles, its marble floor and steps, its carved cedar door, and its rich stucco reliefs overhead. A pair of majestic peacocks are making a stately entrée into this superb apartment, which was occupied by a famous belle, the daughter of the Alcayde of Malaga. Washington Irving

informs us that she flourished in the court of Muhamed the Left-Handed, who, to reward her father for sheltering him in Malaga when he was driven from the throne, gave the girl in marriage to Nasar, a young Centimerien prince, descended from Aben Hud the Just.

Waterman was an associate of the National Academy of Design, a member of the American Water Color Society, vice-president of the Paint and Clay Club, and a member of the Boston Art Club. I conclude this inadequate outline of his history with a characteristic quotation from one of his letters to me, written in Algiers:

"I feel as though I had studied to better purpose than ever before in my life. Isn't it strange how one learns more and more every year of his life? And isn't it all wrong that one should go out of the world at last to annihilate in ten minutes all the facts and all the conclusions that one has been accumulating in all these years?—to leave nothing behind but a lot of old canvases that don't express a tenth of what one knows, or a hundredth of what one wishes."



ABRAHAM LINCOLN

BY  
DOUGLAS VOLK

PURCHASED BY  
THE ALBRIGHT GALLERY, BUFFALO, NEW YORK



## A PORTRAIT OF LINCOLN

THE Albright Gallery of Buffalo, N. Y., has acquired Douglas Volk's portrait of Lincoln, illustrated herewith. This portrait was painted only a few years ago, but under such extraordinary circumstances that it takes its place with the greatest portraits of Lincoln in existence and with such other interpretive works, as, for example, Saint-Gaudens' noble statue of Lincoln in Chicago.

In response to a request for information concerning how the portrait was painted, Mr. Volk has very kindly contributed the following:

"For a very long while I have had the desire to paint this great subject, an impulse shared with many artists. Quite naturally, my interest in the motive was enhanced by my youthful impressions.

"My father, Leonard W. Volk, modeled a bust of Lincoln from life, in 1860, shortly before the future President was nominated. At the same time, he made the life mask, and later, just following the nomination, he took the casts of Lincoln's hands at the nominee's home in Springfield.

"At this time, I was a little over four years of age. As we lived in the same building in which father's studio was located, it naturally happened that I made inquisitive excursions to the studio while Lincoln was giving the sittings for the bust. I cannot profess to retain more than hazy impressions of the environment, or of the incident when Lincoln held me in his arms during one of those studio visits. The description of this event impressed upon me in later years is very likely what I remember, rather than the episode itself.

"The stirring happenings of the war followed during the next four or five years. The greater part of this time we lived opposite Camp Douglas, where much of the drama connected with the conflict was enacted.

"Then came the great climax after the universal wave of grief caused by the cry on every hand—'Lincoln is killed.' I well remember all of this, and most vividly the great procession of children of which I was one, and our slow march through the city streets, until I found myself looking down on the face of the martyred President as the body lay in state in the old Court House.

"Thus my boyhood, like that of many others, save in these particular respects, was spent in what might be termed a Lincoln atmosphere, stamping on my mind impressions interwoven with memories of the man and the period. Father's often repeated descriptions of Lincoln, and stories relating to him, together with the life studies I have mentioned which he made, formed a tangible source of fact upon which I drew in developing the picture of Lincoln. These studies I have mentioned, such as the bust, mask and casts of hands, I do not, of course, claim having had sole access to. They have been equally accessible to all.

"I am simply giving a slight outline of the conditions and mental attitude which led up to my undertaking the portrayal of our Martyred President. Some of our artists have created such splendid interpretations of Lincoln that I hesitated to attempt another, but it was an alluring task.

"Lincoln had a wonderful head to portray, almost baffling in its superb, rugged unity and mystical contradictions, the features are so magically related and the transitions of the planes from one to another are so inevitable that the slightest deviation from the rhythm of form destroys that something which is so peculiarly Lincolnesque.

"Photographs existing are not entirely satisfactory; so beyond giving hints and suggestions, they are inadequate unless one is making an out and out copy of one of them. Thus the head in the portrait I have made was developed almost wholly from the life mask and this after many many periods of work and ceaseless searching after the elusive form and expression sought. How I longed, as every artist who has attempted the task must have done, to have the man appear in life, if only for a moment, that one might visualize the splendid countenance which suggested so much insight, patience and sorrow, and above all, that winning human character that made Lincoln the idol of all divergent types of men.

"The result of my effort, covering a period of four or five years, can be but a hint of all this at the best. I shall be glad if it conveys in a measure a convincing suggestion of what I sought to realize."

# ART IN THE COLLEGE<sup>1</sup>

By FRANK JEWETT MATHER, JR.

Marquand Professor of Fine Arts, Princeton University

THE COLLEGE is only one of many institutions providing instruction in art, and we may perhaps best get at its true function by first considering the work of the other teaching bodies, thus arriving cautiously at our conclusion by a process of elimination.

Plainly the making of the artist is the most important branch of instruction in art. Without the living and creative artist, love of art will soon run thin and eventually dry up. In this all important work the college, I believe, has virtually no part. Many colleges do, more or less, occupy this field, but I believe it is invariably a mistake. The college takes the budding artist too late, and requires too much else from him apart from the practice of his art. Until rather recently the artist was trained by apprenticeship to a master, and still many excellent artists are promoted in much the old way from the crafts. Generally the modern artist is trained in an academy or open art school under gravest disadvantages of herding, neglect and false standardization. Such, however, is the modern system, and all its evident disadvantages are merely multiplied when the college undertakes the task of the art school.

Next to producing the artist, it is most important that we produce the art lover. I mean the person with a natural and generous taste for the beautiful but without the desire to analyze it. Without art lovers in plenty there is neither moral support for the artist nor patronage for his work. To the task of making the art lover numerous agencies are applying themselves with zeal.

Naturally the artists have a large, perhaps the largest part in making art lovers, but there are all sorts of auxiliaries—the periodical and newspaper press, the popular art magazine, the lecture platform, the study circle, the museum, the art collector, the art dealer, the school, the art club, the art association after the type of this federation, and finally the college. But the task

of the college is to produce the art lover with a difference which must later be discussed.

And first let me defend myself from the implications of such inevitable but misleading forms of words as “make the artist,” “make the art lover.” Neither is literally possible. The creation and appreciation of beauty are vital, inborn capacities. No organization or scheme of instruction can produce these capacities, in the slightest degree, where nature has denied them. All that any teacher can do is to provide favorable conditions in which the artist or art lover may readily find and realize himself. Both are self-made, but both may make themselves more quickly and finely under right opportunity. Opportunity is, in short, the only gift that any teacher has in his hands.

It is, again, a proper aim of art instruction to make the connoisseur, the man whose vital responses to beauty have been scrupulously sorted, intellectualized, checked and compared; the magically alert eye and all-embracing taste. Always a small class, the connoisseurs are the necessary balance wheel both for the temperamental artist and for the naïve art lover. We need connoisseurs in our museums, as our art dealers, as great collectors, as our newspaper art critics, in charge of our technical art magazines, and we can even use them in moderation in our universities. Naturally formal instruction will no more make the connoisseur than it will the artist and art lover. It is a lore nourished chiefly by life and experience, a mystery usually passed quietly from hand to hand. But there are, all the same, indispensable ministrants to connoisseurship, notably the museum, the private collection, the technical art journal, and to a limited extent direct instruction in museum and university. For the college to make the production of connoisseurship its aim in instruction in art would be futile. The undergraduate cannot have had the

<sup>1</sup>A paper presented at the Thirteenth Annual Convention of the American Federation of Arts, Corcoran Gallery of Art, Washington, D. C., May 17th, 18th and 19th.



necessary experience, and the college cannot supply it. Graduate students will properly aspire to connoisseurship. How far they attain it will depend largely upon the museum facilities at their disposal and even more upon having professors who, while being connoisseurs, are also generous and articulate.

At last we have reached the college. Its broad relations to instruction in art are properly conditioned by its general policy. It requires in every field a substantial body of knowledge for study; practices a certain formality of method; is true to itself; is, in short, academic. Now it should seem a mere truism that teaching by an academic body should be proudly and convincingly academic, but I fear to arouse both ridicule and indignation when I stand on so consistent a platform. Academic itself fears Demos, and condescends timorously to him—art academies and colleges alike. It is a day when the fairly successful professor thinks he must pretend to be merely a good fellow, while the prima donna of the classroom at times attains his preeminence by thoughtfully emulating the rough neck. Plainly we shall land only in confusion until we realize that teaching tactics are relative to the place of instruction and the persons taught. In short an aesthetic Salvation Armyism that may be quite right for the popular lecturer and the museum docent is quite wrong for the college professor. And in general our American art is suffering because our academic bodies usually are too amiable or timid or negligent to maintain an academic position.

What, then, is the academic attitude? It is, in a word, to consider things in all their relations, to refuse to isolate matters that belong together, to study the spiritual endeavor of today in the light of the long spiritual endeavor of the race, to reject with energy the fallacy that the present is self-sufficing or the past really dead. In short, instruction in art in the colleges should be, in the broadest and most delicate sense, historical. The aim is to understand and to share those fine thoughts and emotions which in society and the artist have sought visible form in the work of art. Thus the work of art itself is to be regarded simply as the most vivid and authentic expression of history, the most true and eloquent

document. We know only what men thought about Alexander or Charlemagne; our evidence is second hand, but Giotto and Michelangelo still speak to us in their own language through works charged with their spirit. We have merely to look with humility and open heartedness to gain this great comradeship.

Here is something quite different from archaeology as it is usually understood. We are not seeking primarily information about the art of the past but communion with the past itself—the past as great persons, the past as great social orders. The information, which rightly conceived and interpreted is the pathway to such communion, is in itself, and, unless so assimilated by the imagination, of little value. Since eighteen hundred generations of men have passed since the early Egyptian remains of art—an art already highly developed—the concern of the college will be largely with the art of the past. Yet of these eighteen hundred generations our own is naturally supremely important to us, so the college will consider the past selectively and chiefly as it is alive today in the great traditions. Nor will the college neglect the art of the present or shrink from reasonable surmise as to the future. For the stream of time is one, and the college has the best facilities for charting it.

Let me suggest concretely the kind of lessons one may get from such consultation of the past. Evidently personalities and situations never exactly repeat themselves, so the lessons from the past are always rather suggestive analogies and incidental illumination than dogmatic commands. But take one of these analogies for what it is worth. We have seen scores of modern painters guide themselves by the eccentric practice of that exalted lyricist and doubtfully inspired madman, Vincent van Gogh. Would they have done so if they had set their imaginations on the case of El Greco? Van Gogh and El Greco present interesting parallels. Both were transplanted men who passed into provincial isolation by way of great capitals, Venice and Paris. Both were confused through mixture of training. Van Gogh passed from Millet's influence to that of the Neo-Impressionists, El Greco from decadent Byzantinism to Titian and Tintoretto. Both were intensely lyrical or, if you

wish, expressionistic, both socially aliens in their world, both the victims and at times the masters of tortured nerves and of morbid hallucinations, both consulted less nature than feeling in the matter of color, both distorted freely the form of ordinary experience the better to express inner experience.

Perhaps it was natural that the novelty and intensity of Van Gogh should carry with it our more impatient and febrile spirits. But even they, had they considered Van Gogh in the light of his great predecessor at Toledo, must have seen the futility of imitating, however great, a genius of this abnormal type. What happened to the few Spaniards who were foolish enough to imitate El Greco is now happening to many young painters who are imitating the ill-starred Van Gogh. Here, then, is a case where by simply correlating the past and the present one may not merely win precepts but even to a certain extent forecast the future.

The field of the college, then, is not merely history of art as often understood, meaning history of monuments; it is that and something more, namely, history of the thoughts and passions that in the creative soul of the artist and in his times among his supporters have made the monuments what they are. This is the field of the college for two reasons. In the first place the college alone can really control it. The artist rarely has either time or inclination for such studies, and so the teacher in the art school and the critic for the press have neither time to gain this lore nor yet a public for it. Even the museum director and curator, though they will usually share the attitude of the collegiate art professor, will generally be engrossed in taxing work of administration or in necessary minutiae of connoisseurship. The more the popular lecturer or writer possesses of this historical point of view the better it will be for lectures or writings, but here again the question of leisure and that of a fit public are serious limitations. In fine, it is only in the college that the aesthetic-historical attitude may be freely and ably maintained, and this so far as it goes is a strong reason for the college occupying this field which otherwise must go untilled.

How should a flower be studied? Dried in an herbarium? Something might be learned about a flower that way. Cut and

set in a bowl? At least it might be an exquisite experience thus to see it. Potted in a conservatory? We should be nearer the reality of a flower. But the true way to know a flower would be to seek it in the fields and garden, to watch it from seed to blossoming, to make the acquaintance of the flying insects that fertilize it, to find the earthworms that tirelessly cultivate the earth about its roots, to search the magic of the chemistry of soil and sunshine and dew and rainfall, to grasp that great interchange by which the poisonous respiration of the animal is the life of the plant—such surely would be the fullest and finest and truest study of that thing of beauty which is the passing flower. However, each sort of study would, with its own limitations, have its own advantages. In the carefully prepared dried specimen one might see details of structure more readily than in the fresh flower. With a cut flower you might charm and interest a friend who would never follow you to the fields. In the conservatory you can conduct experiments impossible in the open air. So it is in art. There are occasions when the photograph actually serves better than the original work of art for minute scrutiny and comparison. A single, well-chosen masterpiece may capture one whom the entire work of the master would weary or appal. From the artful emphasis of exhibition in a gallery you may learn and enjoy beauties that might escape you in the very place for which the artist designed his picture. But the crowning experience of all these partial, however valuable, experiences is the complete experience.

A better reason is that the historic attitude is the truest and most inclusive attitude towards the whole matter of art: all other attitudes are more or less partial.

There is, then, a sense in which a picture is just a thing which charms us, as if there had never been an artist, a school, a determining moment of man's activity in time. But what is the truth? The pleasure is merely our more or less complete revival of the thought, passion, power, delicacy that the artist put into the picture from his own soul; and these high qualities of mind and heart he himself won not wholly from nature but by living in a certain place and time, by sharing definite traditions and using definite materials, amid certain men and

women. Some flavor of all this human, and partly causative, background of the picture anybody gets who enjoys it at all humbly and understandingly, but he is unconscious of what he is getting. Beautiful and satisfactory as his unconscious and unanalyzed experience may be, it could become far more deep and satisfactory by passing into the realm of consciousness and understanding, so that the naïve art lover should become in the finest sense a critical, that is, a discerning art lover.

To make the critical art lover is in my opinion the true aim of collegiate instruction in art. It will often fail of doing so. All full success in teaching is measured in remnants and rather small percentages. But if the college sets before itself clearly its high and peculiar mission, its failures even will become partial successes. It may produce in any given year or class a mere handful of critical art lovers, but it may almost incidentally further the enthusiasm of many naïve art lovers, while it may now and then foster the positive and experimental spirit

of an artist or connoisseur. In short, if the college will be true to its peculiar ideal and function, it will serve well in the other fields. But if the college waives its ideal and competes with the popular lecture platform, the magazine, the art school and the museum, it will merely do worse what these institutions do better, and will be unfaithful to its splendid and unique public.

I expect and want nothing in the way of standardization of courses and methods. All that will properly depend upon the personnel of each art faculty, upon the location and facilities of the college, and somewhat upon the character of the undergraduate body. What is indispensable is merely a clear perception of the special opportunity and responsibility of the college, that it take its place with power and conviction among its many fellow institutions devoted to the fine arts, tenaciously and yet with modesty cultivating its special privilege of living in the whole of our finest human endeavor in order that it may fully attain to the understanding of the good and the beautiful.

## ABOUT WOODCARVING

BY JOHN KIRCHMAYER

IN THE October number of the AMERICAN MAGAZINE OF ART one will find not less than three articles on craftsmanship and the old art of woodcarving. As I have been making a living in this branch of art industry for about fifty years I naturally felt interested and pleased that these able and brilliant writers should be willing to give so much of their time to the advancement of American arts and crafts. Trusting that I will not lack the becoming modesty of a craftsman of the old school, I will try and describe my observations of the last forty years as a working carver foreman in New York and Boston. In this long time I had the pleasure to execute quite a little hand carving to the satisfaction of our best architects. I hope that my humble effort will be beneficial not only to real woodcarving but also to the designer and also to those who love carving and pay for it.

It is just about forty years since the so-called carving machine arrived; incidently the name "carving machine" is a misnomer,

for the machine does not carve—it bores, and ought to be called a boring machine. But this is the least important deception practiced by those who abuse this machine. The condition created by its abuse is really the most important matter, for it has spread all over the country and is affecting American art and crafts more than a little, and not for the best. To begin, of course the machine can only reproduce and multiply. Most machines in use make four pieces at a time, although there are a few that produce six at a setting. This has a tendency to make the most monotonous and uninteresting work, as they are all alike. In a good many cases slight changes are made by hand afterwards in order to deceive the public, but these changes are, of course, only a makeshift at the best.

Because it is cheaper, most models are made in clay and cast in plaster, with the result that the work has not the character of the wood, and another charm of woodcarving is lost. The manufacturer will al-



ways try to use old models left over from jobs already done, and for which he has been paid already. This is not only bad for true art but also not fair to the old or new client. This deception is of far-reaching importance, for it not only affects the quality of one job but of several jobs, and therefore stunts the artistic development and originality of the ornamental designer.

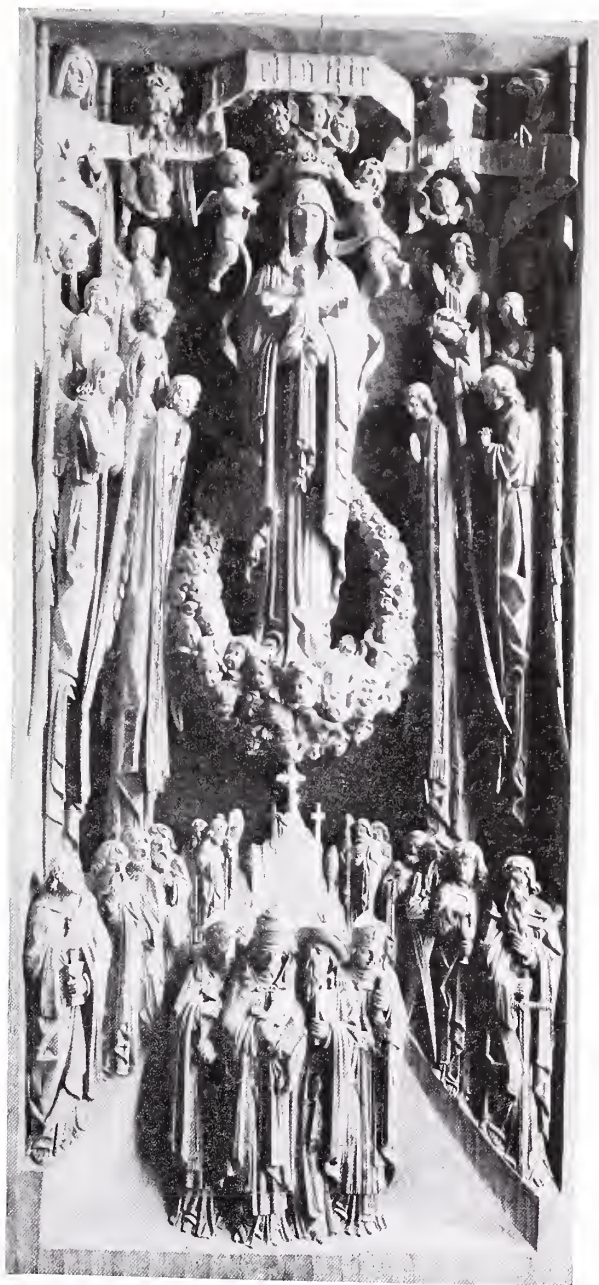
Another very ingenious trick is to make up a certain ornament out of compo. This is bad enough if it is done by a man who knows the many different styles, which is very often not the case, when the result is more than sad. I might go on at considerable length, but will only say, another firm another trick. The sad part of it is that everybody would be better off if the machine was used rightly and not abused. It goes without saying that the multiplied bore ornaments do not increase in money value with time, as does handwork, and are therefore a poor investment. Faked up bore ornament looks fairly good when new, but it does not grow on you. It might be a useful hint to us that in Europe they now refuse to use this machine. Perhaps they can see farther in this direction. Personally I don't see why the machine ought not to be used for cheap market work. Now my point is, if in olden times they could afford real carving, we can, for we have the money and the men, and in my many years of service I have always found that those who love and can afford good carving are willing and glad to pay for it.

So far I have pointed out the mistakes to be avoided by the use of the machine for ornamental work. With statuary or figure carving the dangers of abuse are not so manifold, but the bad effects of abuse are more glaring and disastrous, for the simple reason that every figure ought to be a poem by itself, and to have several figures alike will insult the good taste of everybody. Tricks like cutting off the beard, shortening the hair, giving a statue a different emblem, changing the drapery, etc., create only a nauseating variety. If there is only one figure to be done, there is practically no difference in the cost, but the figure roughed out by hand will have more the character of the wood, which is a valuable asset.

Now what about the carver who is obliged to work and finish the product of the ma-

chine? The natural consequence is, when he receives a piece roughed out, he does not have to think; the shape is there. In time this will kill his ambition, originality and talent. In case he has not enough strength to get out, or is forced by circumstances to stay, he becomes in the course of time as thoughtless as the machine, which is bad not only for the individual but for the trade, and also for other trades like that of the silversmith, the jeweller and pattern maker, for woodcarving is the most important branch of the art industries.

It would seem that I had mentioned all the drawbacks which come from the abuse of the bore machine. To my sorrow this is not so; there are quite a few more, but as what I have said will furnish the key to those I have not mentioned, I will only name the abuse which overtops all the others. I am referring to the practice of brushing the machine carving with steel brushes and not touching it up by hand at all. This latest, most brutal and meanest process has all the bad effects pointed out before, but it adds one more; namely, it effects even the color of the wood, because one cannot brush away all the little bore holes left by the machine, and the finish and dust will settle in them and give the work a dirty and uncouth appearance. In spite of this craze, I kept on roughing out my work by hand and tried to do the work right. In this I was greatly assisted and encouraged by the best architects and by the American people, who not only liked my work but also paid me well, and I am grateful for that. I say this for the benefit of those who don't know me and might think me disgruntled. This is not the case; my reasons for describing the pitfalls of the machine are, first, because I love woodcarving; and second, I have a faint hope that I might possibly do a little good for the trade in which I have worked all my life. Be this as it may, there are good reasons for believing that this craze for abusing the bore machine will pass like a good many others I have seen come and go, and that we are entering a period where real carving will flourish again, for we have quite a number of good woodcarvers in our country. All we have to do is to give them a chance, and I believe it is possible to give them that under the American Dual System—that is, use the machine but do not abuse it.



CHRISTMAS IN HEAVEN

PANEL IN WOOD, CARVED BY  
JOHN KIRCHMAYER

BOOTH COLLECTION, DETROIT INSTITUTE OF ART





THE QUIET VALLEY

AWARDED THE FRANCIS MURPHY MEMORIAL PRIZE  
RANGER FUND PURCHASE

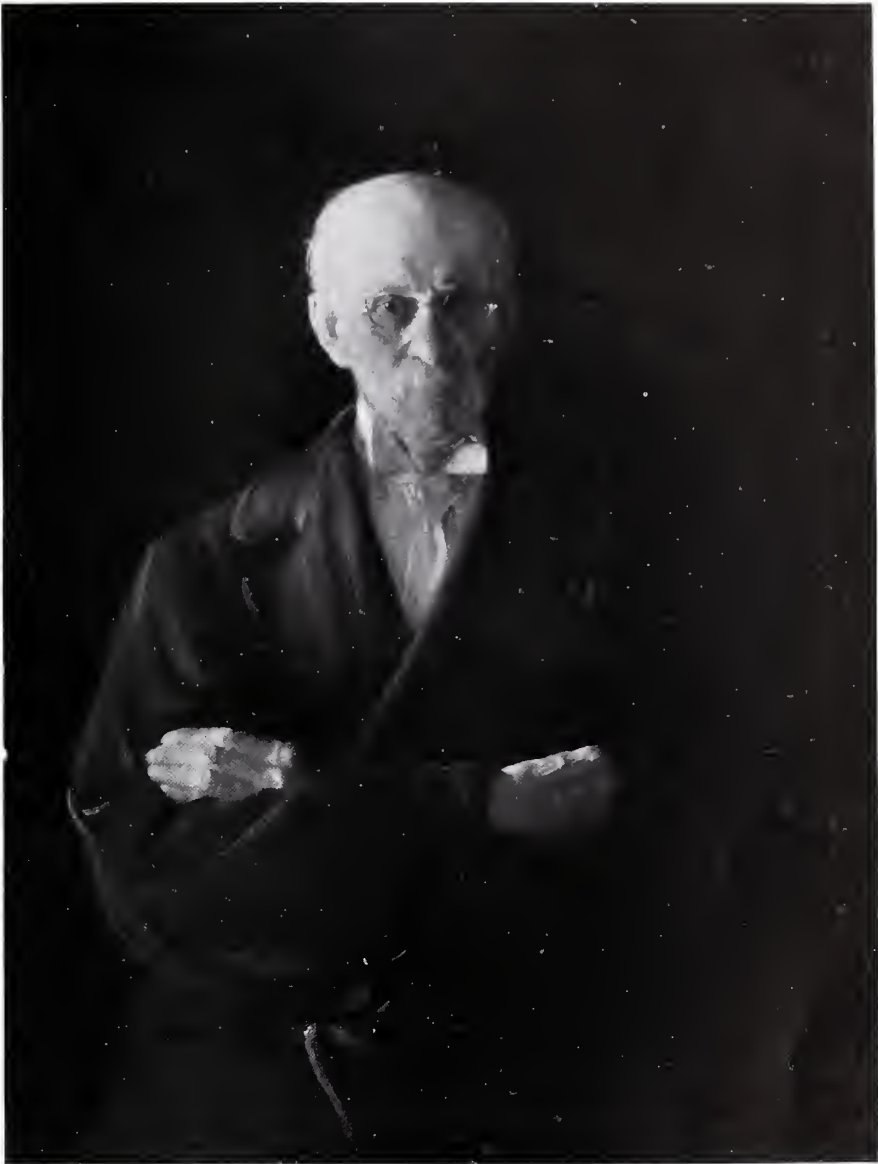
GUY WIGGINS

## WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN

THE Winter Exhibition of the National Academy of Design, which was held in the Fine Arts Building in New York from November 17 to December 17, differed from previous Academy exhibitions in so far as all of the pictures accepted by the Jury, 339 in all, were hung. As only the three large galleries were available, the Academy Room being devoted as last year to drawings, etchings, lithographs and prints, this meant placing the pictures on the walls frame to frame, and in some cases three rows high. Such a course obviously is fair to those who submitted works and had them accepted, but under the circumstances it did not

advantage those which were shown. Of course the exhibition, crowded as it was to the limit, did emphasize the need of more wall space for the Academy's contemporary showings, but whether the public was moved to compassion by the sight or enjoyed the lavishness of display is a question.

Also, it may be remarked, despite the fact that numerous prizes were awarded, that there were no "star" pictures in this display—no pictures which a museum would have craved the privilege of purchasing before the exhibition opened, with fearful dread of possible competitors. In her new novel, "A Son at the Front," the first chapters of which



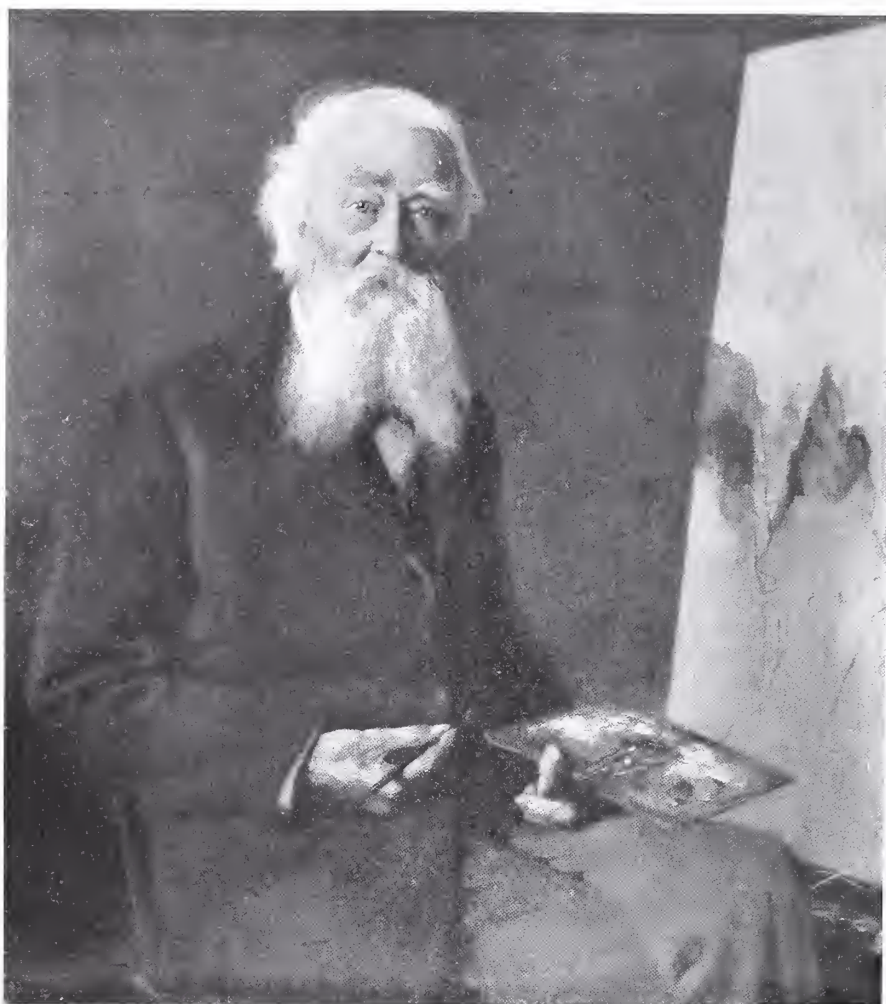
A VETERAN OF THE CIVIL WAR

BY

GIOVANNI B. TROCCOLI

AWARDED THE THOMAS B. PROCTOR PRIZE

WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN



THOMAS MORAN, N. A.

HOWARD RUSSELL BUTLER

WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN

appeared in the December number of *Scribner's Magazine*, Mrs. Wharton tells her readers that the father of her hero, who may turn out to be the hero himself, went to Paris as an art student with an exaggerated "reverence for the few conspicuous figures who made the old Salons of the Eighties, like bad plays written around a few stars," and if she is right in her suggestion, the absence of this feature in the Academy's Winter Exhibition may be regarded as redounding to its credit. Certainly Mrs. Wharton is right in the fact that the average accomplishment today is much higher than it was in the eighties.

The majority of the pictures shown in the

Academy Exhibition recently, and also in the Annual Exhibition of American Art in Chicago, showed throughout an extraordinary degree of competence on the part of the exhibitors. The Chicago Exhibition included many borrowed works, some of which were executed a considerable number of years ago. The Academy exhibition was purely current, and no artists showed therein by invitation. Of the over 500 exhibits, including sculpture and work in black and white, only 150 were by academicians and associates, whereas 403 were by non-members, showing on the part of the academicians a very hospitably open door.





THE SUN DIAL

BY

BRENDA PUTNAM

THE HELEN FOSTER BARNETT PRIZE

WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN



The prize awards this year were as follows: The first Altman prize of \$1,000 to Leon Kroll, for an outdoor figure painting, entitled "Sleep," a picture which found high commendation among the artists; the Altman prize of \$500 to Childe Hassam for an interior—"The Sun Room"; the Carnegie prize of \$500 to Edward W. Redfield for a landscape—"The Valley in Springtime"; the Julia A. Shaw Memorial prize to Gertrude Fiske for a Nude; the Thomas R. Proctor prize of \$200 to Giovanni B. Troccoli for a portrait study—"A Veteran of the Civil War"; the J. Francis Murphy Memorial

prize of \$150 to Guy Wiggins for a landscape entitled "The Quiet Valley"; the Elizabeth N. Watrous Gold Medal to Harriet W. Frishmuth for a work in sculpture entitled "Fantasie"; and the Helen Foster Barnett prize, likewise for sculpture, to Brenda Putnam for a Sun-Dial.

A portrait of Thomas Moran by Howard Russell Butler was notable both for artistic quality and the fact that Mr. Moran is one of the oldest living academicians, being now in his eighty-sixth year, and was himself represented in the exhibition by an extremely interesting painting entitled "Venice."

## WILLIAM P. SILVA—AN APPRECIATION

BY LEILA MECHLIN

IT IS NOT often that a man changes his avocation when in the neighborhood of fifty to the advantage of both himself and the world, but William P. Silva did.

His father was in the hardware business and the son was brought up to follow in his footsteps. He was a good business man, although he did not make a fortune. Savannah was his birthplace, but his place of business was in Chattanooga and there he married, made a home and brought up his own little son to manhood.

In spare time he painted and he knew what he wanted to do—he was a lover of the outdoor world, he saw beauty in nature. He was not a dreamer, however, in the accepted sense, but a worker—a hard-headed business man with a keen love of beauty and a fine sense both of honor and values. Furthermore, he was blessed with a wife who was likewise practical and sympathetic, a good comrade, so when the son was started in life and Mr. Silva decided to lay aside business for art she willingly assented, and together they pulled up stakes and started on their new adventure.

Their first trip was to Europe, where they visited endless picture galleries. Mrs. Silva relates how one day, more wearied than usual, she exclaimed, "William, when there are so many pictures in the world I cannot see why anyone would want to paint more." "But they are not all good pictures," was his quiet reply.

For a while Mr. Silva studied in Paris, but he realized that he was beginning late to start at the bottom and concluded that for him it would be necessary to break in, if he could, nearer the top, so he went into the country and painted landscapes. When he brought them back to Paris they found exceptional favor and were exhibited under excellent auspices at the Georges Petit Gallery. Later these same paintings were shown in Boston and commended by the critics. From Boston he went to Washington and settled down for a couple of years, joining in the local artistic activities, painting in the environs of the city, keeping busy, studying diligently. A big exhibition in another city refused one of his works. He did not complain of the jury nor grumble at his luck but announced to his friends he would do better next time—and he did.\* Meanwhile, however, he had been to the exhibition and found out "what the fellows liked." In the summers Mr. Silva went the rounds of the summer colonies, but he did not paint what other artists had painted nor did he paint as they painted—he had by then a definite object of his own. Instead of continuing in Washington he went to Charleston and painted, then on to New

\*Perhaps it should be added that Mr. Silva has received medals in expositions in Tennessee and California, and has pictures in the permanent collections of the Gibbs Art Gallery, Delgado Museum, Brooks Memorial and other museums.



AZALIA GARDENS, CHARLESTON

WILLIAM P. SILVA

Orleans, and to Texas. Stopping in Ft. Worth he discovered some latent beauty in its nearby country, painted it, making small sketches, had an exhibition in the Public Library, and sold almost everything. He had shown the people the beauty in their own neighborhood; he had opened their eyes.

In the course of a year Mr. and Mrs. Silva reached California, and there at Carmel they found their "land of promise," the place to which, wherever they may be, their hearts forever go back as to home. There they purchased a bungalow by the sea and set up their lares and penates. But they do not believe in vegetating.

This spring, collecting his best paintings, they closed their door and again crossed the continent and ocean. In London and in Paris, where he held exhibitions, his pictures were hailed as a fresh message from America. They were different from what

the people had seen before, and they were good. Thirty-eight pictured California—four were of the magnolia and azalia gardens at Charleston. They possessed sincerity, beauty, subtlety and charm. A considerable number of sales were made.

Arriving in Paris at the time pictures were being received for the Salon, Mr. Silva withdrew four of those purposed for the one-man show and entered them "in the hope that somehow one might get in." All four were accepted and hung as a group. This was followed by an "Honorable Mention" to the great delight of his one-time master, Henri Royer, an honor right well deserved, for this group of four paintings possesses rare quality and merit.

Mr. Silva has not wasted his years, he has not idly waited for inspiration, he has worked and studied tirelessly, and he has gained steadily in skill and perception as



MISTY SEA, CALIFORNIA COAST

WILLIAM P. SILVA

the months and years have passed. He is ever learning and ever seeking truthful expression.

All summer he and Mrs. Silva have lived at a little hostelry near the Palace at Versailles, and Mr. Silva has painted day after day in the gardens and the woods. He knows, what many do not, his own limitations. "No, I cannot paint that," he will say, "for me that is unpaintable." He chooses his subjects with care, he makes many sketches, he works mostly out of doors in the face of nature; he is always on the outlook for compositions—arrangements. Toward modern art he is open minded, though he is not a modernist. He sees good in that which is quite contrary to his own convictions, but he does not follow false leads, he does not imitate any one; he has too much to say himself—too little time in which to say it. He is eminently

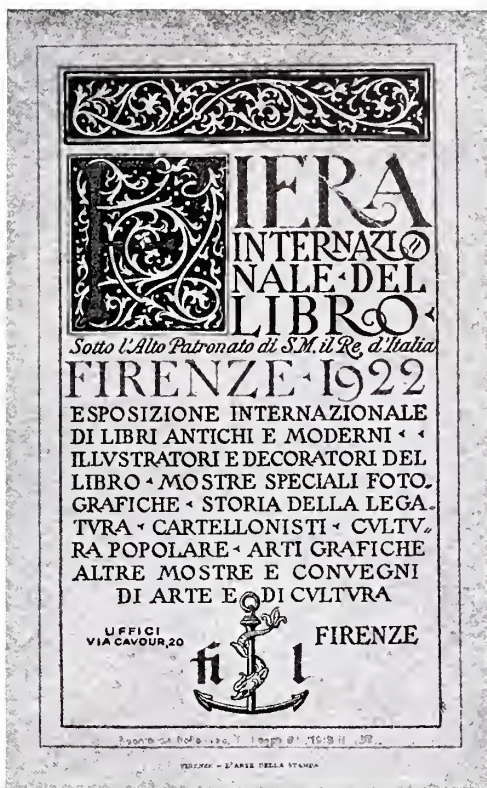
sane, he gets the best out of life and he rejoices in his freedom, his ability to do as he pleases and paint all day long if he likes, as a boy might, just let out of school. For both him and Mrs. Silva, despite the less certain income, the last ten years have indeed, they declare, been by far "the best yet." They are in this sense genuine artists—and they are Americans of the best type.

This winter the Silvas are traveling in Italy and southern France; in the spring they are to return to California, via New York, Washington and Charleston. Their next big trip—no one knows when—is to be to Japan.

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A War Memorial, "The Boy of the Piave," by Attilio Piccirilli, sculptor, and Henry Bacon, architect, is to be set up in Rome as a gift from America to Italy.





POSTER FOR THE BOOK

## THE BOOK FAIR AT FLORENCE

BY HOWARD F. STRATTON

“OF MAKING books there is no end,” and so the history of the art is endless, and so seemed the “Fiera Internazionale del Libro” at Florence last summer, distributed as it was through the Palazzo non Finito, the Pitti Palace, and the converted Royal Stables in the Bobili Gardens.

Even “Sermons in stones” were shown, and the book in every kind of fabric with which incising, printing, painting, needlework, etching and all possible processes of conveying information on surfaces to the eye, whether plane or cylindrical, in tablet or scroll form could deal; and the oldest bindings in existence—the hardened clay tiles of the Assyrians wrapped in thinner clay with titles impressed upon them, to be preserved as a series on a subject—were in evidence. All these forerunners of the book, as we know

it, were gathered in a section inscrutable to most visitors, but the joy of savants who pored over the papyrus, wax, bronze and other records with a gloating expression, and even the uninitiated could perceive the order and value of the evolutionary stages through which the “volume” finally came to life. The pre-natal forms were far enough away from the final manifestation to astonish, but so skillfully related that the sequence was clear to the novice.

Those precious steps were set before us in the Pitti, along with the great Byzantine Gothic and Renaissance masterpieces, so that the modern, and very different sort of product, was detached in body as well as in spirit by being shown elsewhere. But the difference in spirit was naturally evident at each epoch, as that was what changed its



historical character. The Persian mystics saw visions wholly different from the monks on Mount Athos, or in Flanders, and each wrought as he was given to see. The pages from the East, and those from San Marco's cells, opened very different prospects to the onlooker.

Of the single groups the Byzantine collection was the most imposing, with bindings even weighted in bronze (with its lovely green patina), brass, silver, and gold, to say nothing of huge uncut gems and superimposed enamels. These craftsmen took the unrelated stones, set them in designs which brought harmony into their conglomerate accretions, and touched their surfaces with contrasting colors fused to the right tint. By this means they wrought the wonders of their art, its value not a question of material but of design. The marvels of tooling on the Venetian and Florentine leathers, the French calf, the Spanish morocco, struck one as weak in conception and thin in effect beside these giants of an earlier day; but technical skill reached a high-water mark in them, and when Aldus and Grolier came the book had passed from its wooden support to the human hand, to which it had to be adapted.

"Illumination" is the right term to apply to much of that magic brushwork which the monasteries produced. Evidently there were windows open somewhere, for this great display of missals showed the treatment to be much more "nature" than "art"; indeed so much of it was artless—just the setting down of natural observation or thoughts, all the more evident from contrast with the intricate capital letters and involved borderings in which they were framed.

The King of Italy is a democratic ruler, and his many palaces and their outbuildings pall upon him. When he first came to the throne he tried to induce Parliament to turn over some of these useless structures to needed hospitals and asylums and schools, but that body then thought his dignity required these royal residences. Gradually, however, he now has his way in some instances, and the purely accessory gallery in the Pitti Palace has grown into an all-occupying one, and the ghastly apartments set aside for potentates are now utilized for the occupancy of works by the master painters and sculptors. Finally, the immense stables have come into requisition; and the king, as

patron, must have been pleased that a goodly portion of "The Book" was shown here, overflowing from the main building into these now brilliantly lighted rooms. Here were shown all modern means of reproducing the page, the poster—in short, the print, as distinguished from the hand-wrought or hand-tooled surface; and in this section the Italians easily had first place. Their group of war posters was decidedly the most impressive, only the French designs approaching in artistic value or human understanding.

America was not represented in any department, which, in view of what has been done here in original illustration and the development of processes of color and other reproduction, seems regrettable. Poland, however, traversed and torn by the advancing and retreating armies in the war, presented a striking series of modern work and showed books, posters, prints, especially interesting as printed on very ordinary paper, with a short range of colors, evidently restricted in richness by scarcity of materials of quality. The subject was most frequently "War" and its devastating resultant, distress, but not in any way that was rabid or revengeful—was rather as witnessed in the resurrection of a brave people.

Strange to say, in spite of the great examples of work done by the French Grolier and others for the royal personages of their day, only a severe and mechanical class of bindings was displayed in the modern productions. Mesdames du Barry and Pompadour would not have found them fitting for their luxurious and eminently personal surroundings. Indeed, the most striking contrast (or lesson) obtained by comparing the work of this nation's early masters with the later, was the complete loss of originality in the present. It was evident, without the admirable labels accompanying the exhibits, that the first were done for distinctive persons, but the last for the collective buyer. The times having changed, the craftsmen must change with them. They gave no offense; neither did they give delight. Perhaps simply to please the daily needs of the mind is enough in these post-war days, but in olden times there was much lingering over the rare volume. Today only the collector looks for the book to handle which is a pleasure.

"Would that mine enemy had written a book" came to mind when observing the



### THE NATIVITY OF CHRIST

PAGE FROM THE MOST BEAUTIFUL ILLUMINATED BOOK IN THE COMUNALE LIBRARY, SIENA  
REPRODUCTION SHOWN AT BOOK FAIR, FLORENCE. ORIGINAL NOT ALLOWED TO BE TAKEN FROM SIENA

huge German exhibit which was practically all "Red," both in literary and illustrative form, with a background to the stalls, lurid and grotesque, therefore supposed to be appropriate. This kind of treatment of theme is called "free—but it is not freedom

but license. Italy was perhaps courteous to admit such an exhibit from a late adversary, but it showed a miserable decline from the serious efforts of Gutenberg and Dürer.

Italy is the land of the bound book, and therefore naturally led the great congress of



artist-artisans. The Italian volumes wrought for their own people were usually more appropriately conceived than those done for foreign potentates—even for Catherine de Medici after she became queen of another country. It has been observed of the Italian as well as of the Spaniard that he cannot readily enter into the thought and character of any other nationality, and this is why neither nation succeeds in establishing colonies in foreign lands.

To show the book in relation to education and commerce was the office of the collection in the immense Palazzo non Finito. Herein, therefore, were exhibited maps and charts grown out of the first conception of the flat earth, and the latest and most minute markings of geological formations—the recession of glaciers. While Soviet Russia had a large room filled with illustrations showing her method of teaching everybody, America had only the national flag hung on the wall intended for her demonstration. Italy, to the credit of the country producing Marco Polo, Amerigo Vespucci and Christopher Columbus, displayed the best topographical and navigation charts, astonishing in their exactitude when compared with earliest efforts to define the paths of trade on trackless seas, by attempting which they found our land ready waiting to be discovered, but not, of late, our publishers ready to show their goods.

The art of the book was practically confined to its first days. The machines at work in the annex not only cut off the pages swiftly and completely but severed the connection between the artist-artisan and the reader. And looking at the loving transcripts of the secluded illuminators of the Middle Ages set down in all their observed

naturalism, one wonders if they did not enjoy nature far more than the modern painter who gets an "impression," however hasty, ill-chosen or unstudied, and flings it on a page or canvas.

Prof. Guiseppi Fumagalli was at the head, but the real organizer was the general secretary, Sig. Enrico Barfucci, who executed the noble plan in one year. It is hoped to make the "Fair" biennial, each country having individual buildings as at the International Exhibition of Art at Venice.

The primary object is to promote sales to dealers from the publishers. Italy's exhibit was sponsored by the Libreria Italia (headquarters at Torino), the Librerie Italiane Rinite (headquarters, Bologna), and the Typographical Schools of Bologna, Florence, Torino and (the largest) Milano. Some aid was received from the Italian and Florence municipal governments.

The wonderful collection of bindings shown in the Pitti was got together by Sig. Tammaro de Marinis.

The Polish and Roumanian exhibits were both liberally subsidized by these governments, the Spanish Government contributed a sum equivalent to \$20,000, while the German Book Publishers' Society sustained their own exhibit.

Concentrated effort proved difficult for the English, so the publishing houses worked separately, and, owing to the complications attending the exporting and return of the exhibit, it was presented to the organization.

The exchange rates in Europe prevented the United States publishers from doing anything in relation to the "Fair," as but few, under the financial circumstances, are interested in buying American books.

## WATER COLORS AND MINIATURES AT THE PENNSYLVANIA ACADEMY

THE Philadelphia Water Color Club and the Pennsylvania Society of Miniature Painters held their joint annual exhibition in the galleries of the Pennsylvania Academy of the Fine Arts from November 5 to December 10. The miniatures, as usual, occupied the little end gallery designated on the plan by the letter "I," wherein it has become the

custom to hang, even when the exhibits are oil paintings, the most subtle and precious works of art. The water colors occupied the corridors, the central halls, the rotunda, and galleries E, F, G, and H, and made an engaging showing.

There is no more somber building devoted to art in this country than that owned and

occupied for years past and at present by the Pennsylvania Academy of the Fine Arts, and yet there is none in which paintings show to better advantage than in these out-of-date galleries. Doubtless much credit should go to the hanging committees who year after year assemble the exhibits in this oldest art organization in America, with the utmost discretion and good taste, but some advantage must be claimed because of the lighting, which both by day and by night is exceptionally good and becoming.

The Philadelphia Water Color Club's exhibition included, as heretofore, not only works in water color but black and white, etchings, lithographs and illustrations, and the work shown, while not extreme, was representative of the trend of contemporary effort. Birger Sandzen held the place of honor at the end of Gallery F, terminating the long vista through the entire series of galleries. He was awarded the Philadelphia Water Color Prize and two of his pictures were purchased for the permanent collection. In the same room were seen groups of rather free, colorful work by such painters as Hofstetter, Dodge MacKnight, Alice Schille, Paul Gill and others.

Joseph Pennell showed an unusual group of "The Beautiful Capitol of our Wonderful Land—Spring Days in Washington," a series of fifteen water colors painted between April 12 and May 3, with the dome of the Capitol as the chief factor in the compositions, and not only the day of the month, but the hour of the day designated in several instances.

Frank W. Benson contributed to this exhibition a group of six characteristic water colors, and Charles S. Kaelin, of Cincinnati and Rockport, showed four very sensitive and attractive works in pastel.

Thornton Oakley, the secretary of the Philadelphia Water Color Club, was represented by an illustration in color of an elephant, splendidly apparelled and bearing on its back two natives of India, one seated within the usual regal pagoda—a picture painted either in India or from studies made at first hand.

A comparatively new exhibitor, and one whose work showed more than brilliant promise—actual attainment, was Wilmot Emerton Heitland, a former student of the Academy school, whose group of five water

colors, because of their freshness, vigor and individuality, created special interest and won the Dana Gold medal.

The Beck Prize went to Ethel Franklin Betts Bains.

Ernest D. Roth had in this exhibition an exceedingly interesting group of drawings made in Spain, which are to serve later as memoranda for etchings.

Regarding the exhibition in retrospect, one recalls with pleasure the group of silver points, drawings in pencil, red chalk and crayon by Philip L. Hale of real people; also Elizabeth Shippen Green Elliott's series of illustrations in color of a very distinguished sort for Lamb's *Tales from Shakespeare*, and two water colors quite out of the ordinary, one by no less famous a painter in oils than Gari Melchers, the other by Horatio Walker. But on every side, whichever way one turned, there was something of interest.

The Miniature Painters' Medal of Honor went this year to A. Margarett Archambault for her admirable miniature of President Harding, painted by order of the Art Institute of Youngstown, Ohio, for its permanent collection. The miniaturists, almost without exception, made an excellent showing, and though the exhibit only included 104 works, it was well worth while. Miss Archambault showed three other miniatures as well as the portrait of President Harding. Among the other exhibitors who made especially notable contributions were Lucy M. Stanton, Berta Carew, Emily Drayton Taylor, Maria J. Streat, Rosina C. Boardman, Helen Winslow Durkee, Mary Austin Claus, and Mabel R. Welch.

The American Federation of Arts has selected from the Philadelphia Water Color Club's exhibition a traveling exhibition which, the first of January, starts out on a four or five months' tour. L. M.

The Print Makers' Society of California announces that the Los Angeles Chamber of Commerce has again generously offered the Los Angeles Gold Medal, for the best collection of prints shown in the International Print Makers' Exhibition, to be held in March, 1923. To this medal the Print Makers' Society will add a Silver and a Bronze Medal under the same classification. No money prizes will be offered.





MR. AND MRS. ROBERT W. DE FOREST  
MEDAL BY EVELYN LONGMAN BATCHELDER  
STRUCK AS SOUVENIR OF GOLDEN WEDDING ANNIVERSARY

## FEDERATION NEWS

MR. AND MRS. DE FOREST'S GIFT TO THE  
METROPOLITAN MUSEUM

**M**ENTION was made in the December number of the *AMERICAN MAGAZINE OF ART* of the Golden Wedding Anniversary of our president, Mr. Robert W. de Forest, and his wife, which occurred on November 12, but because of that date falling on a Sunday, was celebrated on the evening of November 13. Mention was also made of the fact that, as a souvenir of the occasion, a portrait medal was struck and given to those close friends who were present at the reception, and which by permission, is reproduced herewith.

It was not until a fortnight later that announcement was made of a munificent gift by Mr. and Mrs. de Forest, marking their anniversary, of a new wing to the Metropolitan Museum, to be devoted to early American Decorative Arts. This gift, as Mr. Edward Robinson, director of the Metropolitan Museum, has said, is not only munificent but of unique character and high importance, for it stresses the value of American decorative arts and places them permanently in relation with the decorative

arts of the older countries of Europe. It will afford not only opportunity for a comprehensive survey of the evolution, as well as the varying characteristics of early American art, but it will teach, to again quote Mr. Robinson, present and future generations of our people that the men to whose struggles they owe the foundation of the American Commonwealth were refined in their taste, and by no means indifferent to beauty.

Not only have plans for the structure been prepared by Mr. Grosvenor Atterbury, architect, in collaboration with museum authorities, but work upon the building itself has already begun. It will be a three-story structure, measuring about 81 feet by 60 feet, standing by itself in what will later be a courtyard of the museum, connected by a passageway with the north end of the Morgan wing, with which it will form an L. It will contain eighteen exhibition rooms, mostly of a small and domestic character, befitting the objects to be installed. Certain new galleries will be added to the north end of the Pierpont Morgan wing, from the western one of

which, on both first and second floors, a connection will be made with the new wing. Thus the material in the wing, chiefly early American Decorative Arts of the Seventeenth, Eighteenth and Early Nineteenth Centuries, will be brought in close conjunction with the European decorative arts shown in the Morgan wing. In its final form the new wing of Early American Art will form the side of a quadrangle, on the south of which will probably be incorporated the Wentworth-Gardiner House from Portsmouth, New Hampshire, purchased some years ago by the museum when it was about to be destroyed. The east and west sides of this quadrangle will be formed by one-story connecting corridors, against whose walls will be set colonial doorways. The ground of the quadrangle will be treated as a colonial garden.

The wing itself, which is to be fireproof in construction, built of steel, reinforced concrete and brick, will contain three floors, the plans of which are similar in scheme. They include on each floor a large central exhibition gallery, opening on three sides into smaller rooms. The central gallery will be used for the arrangement of collections of furniture and other decorative arts grouped by material. In the smaller rooms will be installed the actual woodwork from a number of early rooms, and they will be furnished as nearly as possible as actual rooms of the period from which the woodwork dates.

In this building will be installed the Bolles Collection of American furniture which was presented to the Metropolitan Museum in 1909 at the time of and, to a large extent, as a result of the Hudson-Fulton Exhibition. This collection had formed an important part of the exhibit. Mention is made of this fact because, to a great extent, it gives indication of the fact that appreciation of the early art of America has largely been within the last thirteen years, although the Essex Institute at Salem installed several rooms in 1907, and in 1908 moved into its grounds a house built in the seventeenth century, the rooms of which have been carefully furnished in the style of the period; and even earlier, in 1904, the Rhode Island School of Design in Providence acquired Pendleton House, a typical private residence, furnished in the style of the period.

Referring to the gift himself, Mr. de Forest remarked that it was chiefly important because it was for American art, and this is true. It may well be added that it is not only for American art but for the American people, all of whom will, in greater or less degree, profit by it. It was his interest in American art and its development, his desire to hand on to others the pleasures which he himself has enjoyed, and a profound wish to add to the sum of happiness in the world, that induced Mr. de Forest originally to accept the presidency of the American Federation of Arts and to continue in that office for the past more than ten years, giving to it his time, his interest and his means, when many urgent claims were made upon him for all three; and it is this gift to the Federation that has insured the life and made possible the growth of the organization. Its very existence and what service it may render is, like this new wing of the Metropolitan Museum which is shortly to take tangible form, a continuing gift which should not only advance American art but enrich life in America.

#### THE 1923 CONVENTION

The next Convention of the American Federation of Arts, the Fourteenth Annual, is to be held in St. Louis, Missouri, May 16, 17 and 18, 1923.

Two years ago St. Louis sent a most cordial and urgent invitation, declined at that time because it seemed wiser then to meet in Washington, but renewed this autumn and now accepted. The invitation, forwarded by Mr. Bixby, president of the City Art Museum and a vice-president of the American Federation of Arts, was extended jointly by representatives of the following organizations: The City Art Museum, the Artists' Guild, the Art Alliance, the St. Louis Art League, the St. Louis Public Library Art Museum, Two by Four, Washington University School of Fine Arts, St. Louis Chapter American Institute of Architects, Art Section Wednesday Club, Eighth District Missouri Federation of Women's Clubs Art Section, Twenty-Second District Illinois Federation of Women's Clubs Art Section, the Garden Club, Art and Manual Training Department of the Public Schools, Municipal Theater Association, Twentieth Century Art Club, the

Players' Club, St. Luke's Art Society, the Archaeological Society, State Capitol Decoration Commission, Municipal Art Commission, Civic Music Association, Associated Musicians, Musicians' Guild, Missouri Historical Society, St. Louis University Art Department, and the Art Department of Principia College.

A committee of seven has been appointed, to have general charge, the personnel of which is as follows: Mr. Samuel L. Sherer, director of the City Art Museum; Mr. H. Blair Riddington, president of the Art Alliance; Miss Mary Powell, in charge of the Art Department of the Public Library; Mrs. Patterson, a representative of many of the women's art organizations; Mr. Clark McAdams, president of the Artists' Guild; Mr. John H. Gundlach, who is connected with many art movements and civic matters; and Mr. Wuerpel, who has charge of Washington University School of Fine Arts. Mr. Bixby will act as chairman of the general committee.

Headquarters will be at the Chase Hotel, in the best of the residence section of St. Louis, lately completed and especially well equipped for just such meetings. The City Art Museum is not far distant, and both it and the Washington University will lend most active cooperation in the arrangement of plans.

St. Louis holds a strategic position in the middle west, being almost equally accessible from the cities in the north and the south, east and west, and it is earnestly hoped that many who have been prevented from attending conventions in Washington on account of the distance will be able, this coming May, to be in attendance. It is with this object, as well as for the pleasures that may be enjoyed, that St. Louis has been chosen as the 1923 Convention city, in the belief that a gathering of art forces in the middle west will react to a quickening of interest in art in that section of the country and will bring it into closer touch with the national organization. The Directors of the American Federation of Arts regard it as an opportunity, and there is every reason to believe that the meeting will be attended by the fullest measure of success.

In this connection it is very worth noting that those in Pittsburgh who sponsored the invitation from that city have assumed a

most generous and public-spirited attitude since the decision to hold the meeting in St. Louis has been made known to them, expressing disappointment, but offering every possible assistance toward the success of the St. Louis convention.

#### MEMBERSHIP CAMPAIGN

Because the date for closing the competition for awards has been extended to December 15 at the request of many committees, it is still too early to give a report of the returns on the membership campaign. Although chairmen were appointed in October, the committees did not really get under way until the latter part of November, and then in many cases became so interested that they did not want to stop. Countless letters were received from chairmen saying that their committees would rather withdraw from the contest than not to continue their efforts after December first.

The reports that have come in so far show conclusively what it is possible to accomplish. Erie, Pa., with a population of 93,372, has already sent in 101 new memberships. Mrs. L. C. Catlin is the chairman of the Erie Invitation Committee of eleven. Lancaster, Pa., with a population of 53,150, has sent in 54 new memberships. Mrs. John E. Malone is the Lancaster chairman, with a committee of nine. Brunswick, Maine, a little town of less than 6,000 people, expects to have 6 new members. Miss Anna E. Smith is chairman of the committee of four there. Oxford, Ohio, with less than 3,000 people, reports 13 new members with a prospect of 25. Miss Amy M. Swisher is the chairman of the Oxford committee of three. Rockford, Ill., with an official population of less than 66,000, has reported 33 new members as a start. Mrs. Calkins is chairman of the Rockford committee. Fort Dodge, Iowa, with a population of less than 20,000, has written that they expect to have from 50 to 100 new members. Miss Lida A. Pittman is chairman of the committee. These are only a few of the reports that have come in during the progress of the campaign. They are very gratifying indications of what we may expect in the final reports.

Youngstown, Ohio, and Atlanta, Ga., have telegraphed so often for more booklets, more magazines and more publicity that





TROPIC SURF

FREDERICK J. WAUGH

PAINTING TO BE AWARDED IN THE EASTERN SECTION, FEDERATION OF ARTS, MEMBERSHIP COMPETITION

we know something is happening in both of these places. The chairman in Youngstown is Miss Margaret Evans, director of the Butler Art Institute. The chairman in Atlanta is Mrs. E. W. More. Many places that are too small to put on campaigns like those in the larger places are sending in at least a few memberships.

In general, the newspapers throughout the country have given splendid cooperation. All of our publicity material has been published not only in the art sections but in the news columns of the papers. In Los Angeles, where Mrs. Randall Hutchinson is chairman, we had excellent publicity on the front page. No small part of the present campaign is the education of the public in regard to the work of the Federation. Through the newspapers the story of the American Federation of Arts has been

broadcasted to every section of the country, reaching hundreds of thousands of readers.

The close of the competition for the awards December 15 does not by any means mark the end of the membership drive. Many Invitation Committees are to function in January and February. Suggestions as to suitable chairmen in any community where our readers believe that no Invitation Committee has been appointed will be very much appreciated by Miss Hawley, our Field Secretary. It is a gigantic task to find out just exactly who is the right individual to represent us as chairman of an Invitation Committee in every city and town in the United States, in hundreds of which we have not a single member. Often people who cannot themselves serve know exactly the right one to suggest as a substitute either in their own community or some other with



which they are familiar. It is very strongly urged that any suggestions which can be made along this line be sent in at once.

#### EXHIBITIONS

The January, 1923, schedule of exhibitions, as published in this number of our magazine, is evidence of the busy season the Federation is having and the increasing demand for this service. It will be noted that there are six collections of oil paintings consisting of more than 260 pictures, three large water color exhibitions, the important collection of work by the American Academy in Rome Alumni, the Handicraft Exhibition, and some eighteen less expensive and smaller collections. These exhibitions are booked for cities as far away as Sacramento, Calif.; Fort Worth, Tex.; Grand Forks, N. Dak.; and Corvallis, Oreg. Already over 100 cities and towns in the country have been definitely scheduled for one or more of the traveling exhibitions, and the inquiries received include about 115 other places, which means the Federation is in correspondence with at least 220 places wishing to benefit from the service rendered by sending out these exhibitions.

Plainfield, N. J., arranged to show the British Etchings by members of the Print Society of England at a meeting of the "Monday Afternoon Club" on November 20, and at the same time gave the lecture on "Prints" by William M. Ivins. The success of the undertaking was really phenomenal—eighteen prints were ordered as a result of this one day's exhibition, the sales totaling \$183. There was a great deal of interest shown, and the little gallery is hoping to do all sorts of nice things next year through the help of the Federation. The "traveling exhibitions" and the lectures seem just what Plainfield wants, and they have expressed great appreciation of the opportunities the Federation offers small towns to secure exhibits which they otherwise could not afford.

Fort Worth, Tex., has an exhibition from the Federation each year in January, the pictures then being sent regularly on a "Texas circuit." The present collection has been assembled, chiefly from the winter exhibition of the National Academy of Design, and comprises about thirty-five important pictures.

Two new water color collections have just been assembled—one a group of fifty pictures from the Philadelphia Water Color Club, and the other the pictures painted in the Orient by Miss Gertrude Hadenfeldt.

Several industrial art exhibits start out for the first time in the New Year, the Decorative Textiles (modern American fabrics) going to Manchester, and the Interior Decoration (a collection of photographs and drawings to show combinations of materials and styles of interiors) going to State College, Pa. It is interesting to note the evident interest in Industrial Art in New England, from the fact that three of the industrial exhibits are scheduled for cities in Rhode Island and New Hampshire.

In November the Exhibition of Oil Paintings lent by the Metropolitan Museum of Art was shown in Ogden, Utah, under the auspices of the Ogden City Federation of Women's Clubs. The attendance was about 5,000, four fifths of whom were school children. In sending us this information a little cutting was enclosed from an Ogden paper, telling of a man who had walked 8 miles to attend the exhibition. As evening came on, to quote from the cutting, he left the room, planning to return home on an inter-urban car. He had twenty-five cents in his pocket. An hour later he returned and paid that amount once more for admission, and when the exhibition closed he walked home.

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An interesting Stained Glass Exhibition opened at the Carnegie Institute, Pittsburgh, on November 13, continuing until December 13. The collection comprised 273 exhibits—stained glass panels, original designs to scale, full size cartoons, lumiere plates, copies in water color of old windows, and an exhibition of stained glass tools and materials.

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Two prizes, one of \$500 and one of \$250, will be awarded to the successful contestants in the competition for covers for *The House Beautiful* magazine, published by the Atlantic Monthly Company. The competition will close February 10, 1923. Other particulars of the conditions to be observed may be had upon application to the Competition Committee, 8 Arlington Street, Boston, Mass.



PORTRAIT OF MRS. FRANK G. LOGAN

BY

LEOPOLD SEYFFERT

SHOWN IN THIRTY-FIFTH ANNUAL EXHIBITION OF AMERICAN PAINTINGS  
ART INSTITUTE OF CHICAGO

# THE AMERICAN MAGAZINE OF ART

## AN ILLUSTRATED MONTHLY MAGAZINE

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### AMERICAN DECORATIVE ARTS

The gift by Mr. and Mrs. Robert W. de Forest of a new wing of American Decorative Arts to the Metropolitan Museum is of large significance. It gives recognition to the value of our industrial art of the past, placing it on the basis of the art of other countries, and it lends impetus to development in the future. To be sure the New Wing is to be occupied, according to the present plan, by the American decorative arts of the 17th, 18th and early 19th Centuries, but there is a limit to space and there was not a great deal of art of this sort produced in America during the last half, at least, of the 19th Century, to which we today can point with pride. As to contemporary work—should it not be *used* today and collected for exhibition purposes tomorrow?

The decorative arts of a country, even more than the arts called fine, reflect, as in a mirror, the spirit of the people by whom and for whom they are produced. Our early American decorative arts tell us much

concerning the taste and character of the founders of our nation. Of them we may be justly proud. The domestic architecture of America in the days preceding and directly following the Revolution was excellent and orderly; the interior wood work was good in design, appropriate, well finished; the furniture was fine in line, beautiful in workmanship; the glass, the weavings, the needle work all showed, and still show, that the Americans of those days had a sense of fitness, a refinement, an appreciation of beauty, which, alas, we are apt to say today is rare. There has been a vogue of late for American antiques—the establishment of the New Wing of American Decorative Arts should show that the value of such lies not in mere age or association but in genuine artistic merit.

The interest in our early American decorative arts has developed largely within the past thirteen years, dating, to an extent, its inception from the Hudson Fulton Exhibition in the Metropolitan Museum, which was for the museum an adventure in a new field. So new at that time was the thought of artistic merit in connection with the ancestral commonplace of our own country that one may hazard the supposition that had the Bolles collection, added shortly thereafter by gift of Mrs. Sage, been merely possible of purchase it might, as a museum possession, have been passed by. Now, however, that our eyes are open the value of our early decorative arts is no longer held in question—not only do they give us reason for pride but they set a standard to which we may reach up.

At the Metropolitan Museum this month for the fourth successive year will be set forth an exhibition of manufactured articles produced within the last twelve months in America, the design of which has been based upon some exhibit in the Museum's permanent collections. Not copies, it should be understood, but patterns inspired by what the designer has found in the great museum workshop which is freely his to use. Obviously we do not want to be only looking over our shoulders, we must go on—we must live in our own times and be of them but there is no reason why we should not absorb the best and exert our own influence toward better production. Those who know the best do not take pleasure in that which



is inferior. The choice of the less good is invariably an ignorant choice. The child that has been brought up on the best literature speaks the best English. American designers who are conversant with the best art of the world including America will surely produce better designs for America and the world.

And may not the mirror of the early American decorative arts reflect an image of a life not without dignity, and simplicity, and beauty, which will prove inviting for emulation in our own irrelevant, thoughtless scurrying age? "Sermons in stones, books in the running brooks"—so why not a lesson now and then in a museum exhibit which faithfully re-creates an atmosphere of the past which is calm and strong and full of art of the best sort—that most closely associated with life—the everyday life of the people.

## NOTES

ART IN  
WASHINGTON

The Phillips Memorial Gallery at 1602 Twenty-first Street, adjacent to the Phillips residence, is again open to the public, though there has been a slight change in admission days. They are now Tuesday, Saturday and Sunday afternoons. Some changes have been made in the hanging of the Gallery and a half dozen new paintings of importance have been added. Among these are "The Repentant Peter," by El Greco, one of the two or three greatest El Grecos in this country; and "The Woman with Water Jar" by Corot, said to be the finest figure painting by Corot in this country, if not in existence. Both represent the men at the crest of their power, and are in superb condition. There has also been added a charming new Guardi, "The Rialto Bridge at Venice," a small painting but very characteristic. Mention should also be made of an admirable and very significant canvas by Mrs. Phillips, painted last summer, picturing a bit of New York, with its high houses and interesting roof tops—a picture which takes its place admirably in this unique and delightful little gallery with works by Weir, Twachtman, Spencer, Davies and Luks.

Mr. Phillips continues the policy inaugurated last year of showing old pictures and modern pictures, European and American,

all in one room, and succeeds in making the ensemble attractive by balancing the colors and shapes on the walls and having some respect for the affinity of temperaments. This, as before announced, is the plan for the future of the Phillips Memorial Gallery, to show by groups of congenial spirits rather than merely by chronological periods.

A notable addition to the public works of art in Washington has recently been made in a portrait bust and memorial tablet by Herbert Adams, of the late Randolph Harrison McKim, rector of Epiphany Church. This takes the form of a high relief, set erect, a bust in the round in a beautifully designed niche, and has been given place in the vestibule of the new Memorial Tower wherein has been hung the memorial chimes which now ring out their message daily in the business districts of the Capital City. The Tower, which is of Gothic style in conformity with the style of the Church, was designed by Frederick H. Brooke, Architect.

To the Corcoran Gallery of Art has been lent by Mrs. E. Nelson Fell of Warrenton, Virginia, a charming and characteristic portrait of a young girl, "Anne Palmer," by Abbott H. Thayer.

In this Gallery during the month of December was shown the Walter Ufer exhibition, reviewed at length by Mrs. Berry in the December number of this magazine.

At the Washington Arts Club was shown the latter part of November an interesting collection of portraits by Ernest L. Ibsen of New York. This display was followed in December by exhibitions of water colors by Elizabeth Sawtelle, secretary of the Washington Water Color Club, and Eugene Castello, the latter of Philadelphia.

PRINTS AND  
THE CALIFOR-  
NIA STATE  
LIBRARY

The California State Library has for some years been systematically building up a valuable collection of prints. The plan by which these acquisitions have been made was originated by Mr. Milton J. Ferguson, the librarian, who, realizing that he could not compete with the large museums in gathering complete sets of the Old Masters, decided to acquire, through purchase, one or two examples of such masters' work yearly, and to expend the rest of his allowance for the work of living men.



It required foresight and much courage to adopt this method, as the secretary of the Print Makers' Society of California has said, "If a director confines his acquisitions to the productions of men already stamped with the approval of the art world, his work is much simplified, for he has only to find and purchase the prints he can pay for. On the other hand, to buy work by living men he must possess a discriminating judgment and yet keep an open mind lest he omit some good worker because his prints do not appeal to that particular director's taste. He must steer between over-emphasis of conservatism on one side and ultra modernism on the other. He must be willing to devote much time and thought to his purchases and to keep constantly in touch with art work in all parts of the world. In this the State Library was fortunate in its librarian, and he was equally fortunate in having a broad-gauge board, ready to back him in his work.

"This seems a large plan, especially when money was not too plentiful, but it is astonishing what can be done when the purchasing is handled with loving care. The result shows for itself. In a very few years there have been gathered in this State Library several thousand prints by artists of all countries. All mediums and all schools have their best representatives there, and the work is still going on. At present, owing to lack of space, the prints are not easily accessible, but just as soon as the new four million dollar library, now under construction, is completed, there will be ample space for exhibition.

"Thus in a quiet way, led by one man, there is growing up in California a collection which is of inestimable worth to the public and which, as time passes, will increase steadily in value. From such a center there will radiate an influence on the cultural life of the state, the value of which cannot be estimated in dollars and cents."

NEWS LETTER FROM THE AMERICAN ACADEMY IN ROME

Prof. Tenney Frank, in charge of the School of Classical Studies, writes that the lectures are, if anything, too well attended, as it is difficult to talk to groups of from twenty-five to forty-five students in the open and in museums; and

that in the more technical work they have had to limit attendance to those who could prove a serious interest in the subject.

Prof. Showerman's open lectures in the lecture room have been regularly attended by about one hundred persons.

The school opened on October 3 with twenty students registered, including the three fellows, besides six to whom the courtesy of the school had been extended on account of high qualifications. Of the twenty, fourteen are teachers, while six are recent graduates or postgraduate students of American colleges.

Mr. Fairbanks, professor in charge of the School of Fine Arts, writes that there are twenty students enrolled in his department, but there is a noticeable dearth of traveling architects. Most of the fellows have now returned from their summer trips and are settling down in their studios.

Mr. Chillman is finishing up his two plans of the Villa Mondragone, prior to sailing for New York. Mr. Lascari will complete his new canvases for boxing and shipping to New York by the beginning of December.

Sir Hugh Allen, Director of the Royal College of Music, London, gave a luncheon for the Music Department of the Academy at the college this autumn, at which time Sir Walter Parratt, the King's organist, Herbert Howells and other composers who were present expressed great interest in the work of the Academy along these lines. A tour of the whole great college was made. On the same evening a reception was given by Mr. Percy Scholes at Redford Mansions, at which Sowerby's new Sonata was played by the composer and Amy Neil, of Chicago. Arnold Bax, one of England's foremost composers, played his new symphonic variations for piano and orchestra.

Mr. Fairbanks expresses great sorrow and regret at the news, received just at the time of writing, of the death of Harry I. Stickroth, Fellow in Painting at the American Academy in Rome—news the harder to bear, he says, not alone because of his charming personality, but because to the Academy his departure will always prove a vital loss. Among the fellowship holders no one, Mr. Fairbanks says, was more remarkably equipped as draughtsman, and few had greater promise of attainment than he.



ELEVATION OF MUSIC PAVILION, 1922 COLLABORATIVE PROBLEM. AMERICAN ACADEMY IN ROME

J. K. SMITH, ARCHITECT. LASCARI, PAINTER. AMATEIS, SCULPTOR

At Aurora, Ill., has lately been held, for the fourth consecutive year, an exhibition of American paintings. The exhibition was open just two weeks and 35 of the 150 pictures shown therein were sold. The total for the sales amounted to about \$35,000, or approximately \$1,000 per picture. Among the artists whose works were purchased were Oliver Dennett Grover, Guy Wiggins, Chauncey F. Ryder, Frederick J. Waugh, Walter Palmer and Cullen Yates. During the last three years more than 100 pictures a year have been purchased in Aurora. The population of the city is only 38,000.

These facts lend special interest to a letter written by Mr. James Cowan, president of the Aurora Art League, under whose auspices these exhibitions have been held, to the secretary of the American Federation of Arts last March in response to the request of the

Convention Committee that Mr. Cowan give some account at the convention of how sales of art had been promoted in Aurora. The letter is as follows:

DEAR MISS MECHLIN:

I have just returned from Florida and find your letter of the 10th waiting for me.

I assure you it would give me great pleasure to come to you on May 17th to 20th, but I have been absent from the office for nearly four weeks and I do not believe it is possible for me to come. But I also feel sure that almost any community in America can sufficiently interest the men and women in their particular community so that they will buy paintings.

Some ten years ago we moved from central Illinois to Aurora; my business firm transferred me to this place. A few of the homes in this city owned real paintings. We invited people to see our modest collection and we talked to several of the teachers in the high schools, suggesting that if the graduating class would buy one original painting we would give the school one. It was three years before the East Side High School bought a painting, and now they have five or six oil paintings; the West Side High School has

several, and several of the grammar schools own real oil paintings. I have given a picture to each of the High Schools and to the grammar schools who bought an original painting.

Several years ago we invited an artist to give an exhibit of water colors, modest in price, ranging from \$15 to \$100. The Public Library was secured for the exhibit without cost. We urged the people to buy and bought ourselves from this exhibit. Then a year later, an artist was invited to exhibit oil paintings at the Public Library, modest in price, ranging from \$15 to \$100. Twenty odd pictures were sold, a few of us setting an example and buying some of the paintings.

Three years ago last March the Art League was organized as a result of these exhibitions held in our public library. We decided to impress upon the members of the Art League, and especially the Director, that it was worth more to the home and to the community to buy a painting and live with it than to see many exhibits; that it was not fair to the artist and the exhibitor to ask them to send us pictures and simply look at them and return them; that the artist must be encouraged and that, if the children of his hand and brain were not purchased by people who appreciated his work, he would not be encouraged to do better work, etc. The result was that gradually there has grown up in this community a love for paintings.

Within three years, if my information is correct, forty or fifty homes have added the first original painting. Each year we find new families buying their first painting and others are constantly adding to their collection, so that within the last three years more than 250 original paintings have been bought by the people of our community, a city of 37,000 population by the last census.

I believe this same enthusiasm for and love of paintings, beautiful homes and everything that means the upbuilding of a community along this line and makes it more livable, can be brought about by a constant propaganda, if I may use that word, constantly suggesting to the people that it is one of the best investments they can make. Sometimes we have to hold out to the prospective buyer the suggestion that possibly their painting may be worth 200 or 300 per cent of its present value if that particular artist becomes eminent, which is quite possible, and I may also add that the local newspaper has been very kind and very considerate and has cooperated generously with us.

We hold one exhibit each year, and before the date of the opening of the exhibit a prize is offered to the high school children for posters, a prize for the high school and a prize for the grammar grades. Also prizes are offered to the school children for essays on paintings exhibited. A great deal of enthusiasm and interest has been created along this line; then we urge the public and parochial schools to attend the exhibit, in a body, if possible, with their teacher and parents, and a gallery tour is given for their benefit.

Independent exhibits by artists are given during the year which we encourage, but only one annual exhibit each year is held under the auspices of the Art League.

I regret exceedingly that it will be impossible for me to be with you at Washington during the month of May, and trust that your meeting may be satisfactory and successful.

Yours truly,

JAMES M. COWAN,  
President.

Announcement has been made by the Baltimore Museum of the appointment of Miss Florence N. Levy as director, and the early opening of the Garrett Mansion facing Mt. Vernon Place, which is to be the museum's temporary home.

Miss Levy is well suited for this position, having been intimately in touch with art and artists for a considerable number of years. She was the founder of the *American Art Annual* and for some years its editor; she has been on the staff of the Metropolitan Museum of Art and helped to organize the American section of the Hudson-Fulton Exhibition. She is a member of the Board of Directors of the American Federation of Arts and is at present executive secretary for the committee which is organizing an exhibition of American Art to be shown in Paris. Under the name of the Art Service she conducts an office in New York where cooperative activities are carried on for the Metropolitan Museum of Art, the National Academy of Design, the School Art League and other New York societies. She will spend two days a week in Baltimore.

The Baltimore Museum was incorporated in 1914, but owing to the war it has delayed active work until the present time. Several acres of land in the neighborhood of Johns Hopkins have been donated to the museum for the erection of a building. Temporarily, however, the use of the Garrett House, on Mt. Vernon Place, has been secured. This house, with its large gallery, is admirably adapted to museum purposes. A special lighting system is being installed, and other improvements are being made. It is hoped to have the formal opening early in the coming year, when there will be shown a special exhibition of objects lent by Baltimore collectors.

An unusual feature of the Garrett House is the room decorated by Lockwood de Forest with teakwood carvings made under his direction in India some thirty or more



years ago. Here there will be displayed the collection of more than a hundred pieces of Persian, Hindu and other East Indian metal work, wood carving, and ceramics, purchased by the Baltimore Museum at the recent sale in New York of the Lockwood de Forest collection.

The museum will become a center for the art interests of Baltimore. The Friends of Art and the Handicraft Club will each have a room in the building, and the Water Color Club and the School Art League will also use it as their headquarters. Students from the Maryland Institute and pupils from the public schools will be given every opportunity to use the museum collections and the conference room. This last will also be available for lectures and meetings of clubs and other organizations.

The Butler Art Institute, of Youngstown, Ohio, has recently acquired a painting, "The Lady Anne," by Edwin A. Abbey, as well as a painting by Gari Melchers entitled "In My Garden."

The Minneapolis Art Institute has been enriched by a gift of "The Nativity" by Perugino, bought by Mr. John R. Van Derlip, president of the institute, in Italy, and presented in memory of his wife.

The City Art Museum of St. Louis has recently received as a gift from Edward Mallinckrodt a portrait of an English army officer, Colonel Stuart, by Sir Thomas Lawrence. The picture comes from the collection of Major D'Arcy Irvine of Fermanagh, and was obtained by Mr. Mallinckrodt when he was abroad recently.

The Detroit Institute of Arts has been presented with a replica of Rodin's "The Thinker," which will be mounted on a pedestal at the entrance to the institute. There are but four other replicas of this statue in this country, two of which are outside the Metropolitan Museum in New York, one in the Cleveland Art Institute, and one in the Spreckels collection in San Francisco.

The Brooklyn Museum has recently purchased the bronze portrait head of Gustave Mahler, composer and conductor, by August Rodin.

The museum has also recently acquired by purchase a screen by Robert Chanler, with a design of sea weeds and fishes on a gold background. Most important of all, it has secured a magnificent painting, "Memories," by the late John W. Alexander, which for many years hung in Mr. Alexander's home and is indeed one of his masterpieces.

<p>GIFT TO THE CLEVELAND MUSEUM</p>	<p>The Cleveland Museum of Art has received as a gift from its president, Mr. J. H. Wade, the munificent sum of \$400,000, half of which is to</p>
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go to the General Endowment Fund and the other half to the Purchase Fund.

In a letter to the trustees of the museum on June 9, 1922, Mr. Wade suggested that the trustees make an effort at once to raise \$600,000 from the friends of the museum, which should be placed in trust, the income only to be used for the running expenses of the museum, with the proviso that any income from this fund not needed, in the judgment of the trustees, for such expense, during any year may be used by them for the purchase of works of art, adding: "Towards this endowment I will contribute \$200,000 with the understanding that no contribution be binding until the sum of \$600,000 be pledged and that securities acceptable to the trustees may be paid in lieu of cash." In a postscript to the same letter Mr. Wade said: "As soon as the trustees shall complete the endowment as outlined above, I will, in addition, add \$200,000 to my previous endowment for the purchase of works of art." The trustees immediately appointed a committee consisting of Mr. William G. Mather, Mr. Ralph King, and Mr. Leonard C. Hanna, Jr., to take the necessary steps to secure the \$400,000 required to make this offer effective. The efforts of the committee proved so successful that by the middle of October, at the close of the membership campaign, it was reported that the amount set by Mr. Wade had been exceeded and that endowment pledges to the extent of over \$700,000 had been secured. The museum feels especially grateful to Mr. Wade, not only for his generous gift but for the incentive which resulted in this General Endowment.

Mr. Wade has not only given large sums of money such as this to the museum, but he



STILL LIFE DECORATION

FRANK W. BENSON

AWARDED MR. AND MRS. FRANK G. LOGAN MEDAL IN ANNUAL EXHIBITION  
PURCHASED THROUGH W. L. MEAD TRUST FUND

is also the donor of the land on which the museum stands and of many paintings, prints, old and rare rugs, hangings, laces and other valuable art treasures, making him one of the most honored of the many Clevelanders who have poured out their wealth for the benefit of the city in which they live.

CARNEGIE  
INSTITUTE'S  
INTERNATIONAL  
EXHIBITION

The Twenty-second International Exhibition of Contemporary Paintings will open at the Carnegie Institute, Pittsburgh, on Founder's Day, April 26, 1923.

A new system for selecting paintings for the exhibition has been formulated by the Fine Arts Committee of the Institute. It places upon advisory committees of painters themselves the responsibility for the choice of the two hundred and seventy-five canvases to be hung. These advisory committees will be organized for the United States, England, France, the continental countries outside of France, and for American painters residing abroad. They will have full power to invite directly artists or paintings for the exhibition, within a certain number specified by the Institute for each country or group.

The advisory committees will also act in London, Paris, New York and Pittsburgh as

juries to which any artist may submit paintings for acceptance, but the former method of inviting a certain number of paintings to be submitted to such a competition at the expense of the Institute will be discontinued.

When the paintings selected for the exhibition by invitation and jury action have been assembled in Pittsburgh, the Jury of Award, made up of one member elected by the English Advisory Committee, one member elected by the French Advisory Committee, and two members elected by the American Committee, together with the Director of Fine Arts, as chairman, will give the prizes and honors. This jury will meet in Pittsburgh on April 6, 1923.

The medals, prizes and honors will be as follows: First, Medal of the First Class (gold), carrying with it an award of \$1,500; second, Medal of the Second Class (silver), carrying with it an award of \$1,000; third, Medal of the Third Class (bronze), carrying with it an award of \$500; fourth, Honorable Mention, for one or more works, as the jury may decide.

In somewhat modifying the plan heretofore pursued for selecting works for the International, the Fine Arts Committee is actuated by the desire to secure a representative collection of paintings in a manner equitable

both to painters of recognized standing and to those who have yet to establish their reputations.

Notice has been received from the American Consul General in Barcelona, Spain, of an International Exhibition of Furniture and Interior Decoration to be held in Barcelona next May, to which American manufacturers are specially invited to contribute.

This exhibition, which will be held at the Palaces of Modern Art and Industry in the Park of Montjuich, is intended as a forerunner of the General Exposition, International, to be held in 1925. It will be divided into three sections: First, retrospective, which will consist of a series of rooms completely furnished with antique furnishings corresponding to the various historical styles. The second section will consist of complete modern rooms, furnished as of the present period, open to all exhibitors. Section three, special furniture, office equipment, artistic and decorative objects, and industrial machinery for furniture making.

This is considered a good opportunity to introduce in Spain, by means of attractive displays, low-priced and light furniture of American make, illustrative of the high standard of comfort in the modern American home. Those desiring to take part in this exposition should make application to Sr. Secretario de la Exposicion Internacional del Mueble y Decoracion de Interiores, Calle Lerida 2, Barcelona, Spain.

Witter Bynner, the poet, now a resident of Santa Fe, permitted the museum during the month of November to hang in its galleries part of his great collection of Chinese paintings. The collection is one of the most interesting in America.

Mr. Bynner collected not so much by periods or with any preconceived method, but delighted in bargaining for such pictures as appealed to him during his travels and sojourn in China, thus investing each acquisition with the additional romance of personal adventure, of which he told in a most delightful manner during an informal talk

before the Woman's Museum Board soon after the exhibition opened. For more than an hour he held the closest attention of his hearers with his illuminating remarks on art in China, with especial reference to the pictures on exhibit, which included choice specimens from as far back as the Sung period, up through the Ming period to the present day. The collection is not only invaluable, but is one which pleased the many visitors to the museum, visitors who ordinarily would not be attracted by an exhibit of Oriental art.

The above account was published in *El Palacio*, the official organ of the Museum of New Mexico and the School of American Research, in which appeared at the same time the announcement of an exhibit of thirty paintings by "Los Cinco Pintores," which is being circulated in the middle west. The exhibition opened in October at the University of Oklahoma, from whence it went to three cities in Kansas and to Oklahoma City, where it was shown in the high school. The artists contributing to this exhibition are Frank G. Applegate, Joseph G. Bakos, Fremont Ellis, Walter E. Mruk, Willard Nash and Will Shuster, each one being represented by five paintings.

The great art sales rooms such as Christie's in London and the American Art Association's association in New York go far toward establishing values of works of art and also in continuing interest in art; in other words, they are important factors in the art world.

For many years the American Art Association had its galleries at 6 East 23rd Street, facing Madison Square, and therein were held not only many notable sales but a no less number of important and memorable exhibitions. No one who visited these galleries when some special collection was on view will forget their sumptuous appearance and the beautiful manner in which the precious works, shortly to change ownership, were set forth. In the art of display Mr. Thomas E. Kirby and his staff have long helped to establish a standard.

The association has recently moved to new quarters and has taken possession of a building erected especially for this purpose at Madison Avenue, 56th and 57th Streets.



The style of the building is that of the Venetian Renaissance. The main assembly hall, where all important sales will be held, will seat 500 persons on the main floor and in the galleries. By an ingenious arrangement of folding doors, this room can be made smaller to suit a lesser attendance, or can be divided into two rooms. The main entrance corridor at 30 East 57th Street is Venetian in style with a vaulted ceiling, a great ornamental staircase leading upstairs to the right, while in the rear are two passenger elevators. At the end of the corridor is a Dutch door of copper arranged so that small art objects can be delivered to buyers after sales with the utmost convenience. Behind this door lie the shipping and storage departments with a great fireproof storage vault.

There are twelve main exhibition galleries and ten smaller ones. The executive offices of the association at the head of the main staircase are sumptuously furnished and include print and book rooms. Rest rooms are provided in the rear for the employees. There are 30,000 square feet of wall-hanging surface in the new building, which is finely equipped with the latest contrivances in the way of illumination.

This building is, in its way, though a temporary abiding place, a fitting palace for art.

DEDICATION OF THE FOUNTAIN OF TIME

The Fountain of Time, by Lorado Taft, a gigantic sculptural group embracing many figures, which has been erected on the Midway in Chicago, was dedicated with

formal exercises on November 15, commemorating the anniversary of one hundred years of peace between England and America. The formal presentation of the monument was made by Mr. Charles L. Hutchinson, president of the Art Institute, and the address of acceptance was made by President John Barton Payne, of the South Park Commission.

This monument is made of a new material, a concrete mixture of great beauty and endurance discovered and perfected by John Early, of Washington, D. C. It is this same kind of concrete that is being used for the upbuilding of the Parthenon in Nashville, Tenn.

In his speech at the time of the dedication, Mr. Lorado Taft unfolded to the crowds who

were in attendance his dream for the Midway—a Midway transformed into one of the noblest thoroughfares in the world, its wide plaza-like street a waterway, spanned by innumerable bridges adorned by statuary commemorating the great leaders of the world in art, literature, science, and religion—a dream not impossible of fulfillment. In the completion of the Fountain of Time one portion of this great conception has at least come into existence, and there is that substantial fund, the Ferguson Monument Fund of \$1,000,000, left for just such a purpose, which is being administered by the Trustees of the Art Institute. Out of the income from this fund there has already been completed Lorado Taft's "Fountain of the Great Lakes," at the Art Institute; Bacon's "Logan Square Centennial Monument"; Bela Pratt's statue of Hamilton in Grant Park; French's statue of the Republic in Jackson Park; Edward McCartan's Eugene Field Memorial Group in Lincoln Park, all adding beauty to the great mid-western city of the Great Lakes.

COOPERATION BETWEEN CLUBWOMEN AND THE ARTISTS

The New Jersey Federation of Women's Clubs, under the able leadership of Mrs. Alvon R. Allen, chairman of its Art Division, has established the practice of visiting in a body the leading exhibitions in New York, where the club members are afforded an opportunity of meeting the artists themselves and thereby acquiring greater interest in their works. The artists, on their part have entered into the spirit of cooperation and have welcomed them most cordially, many opening their studios and addressing the clubs along art lines.

Last season the clubs visited such exhibits as the National Academy of Design's Ninety-sixth Annual Exhibition, where they were received by the president, Mr. Edwin H. Blashfield, and other distinguished members of the Academy; and the joint exhibition of the New York Water Color Club and the American Water Color Society. They also made an expedition to the Metropolitan Museum of Art, where Miss Edith Abbot gave an illustrated lecture on "American Ideals in Art."

Visits to the New York exhibitions have

proved of such interest and value to the clubs in the northern part of the state that an effort is being made at this time by Mrs. Allen to make similar arrangements in connection with the Philadelphia exhibitions for the women of the clubs in southern New Jersey.

#### HERDLE MEMORIAL EXHIBITION

At the Memorial Art Gallery in Rochester was held during the month of November a Memorial Exhibition of paintings by the late George Leonard Herdle, for nine years and until his death, director of the Memorial Art Gallery.

Mr. Herdle was a native of Rochester and as a landscape painter won recognition in exhibitions there, as well as in the larger art centers, such as New York, Philadelphia and Washington. With the exception of the paintings which he produced while abroad, his subjects have all been chosen from the country surrounding Rochester or Conesus Lake, where he spent his summers. He was a thorough student of all the principles and theories governing art, as well as the possessor of a very complete knowledge of the technique of painting. Mr. Frank von der Lancken, in a foreword to the catalogue of the exhibition, says: "America has lost, through the death of George Leonard Herdle, a talented painter and a noble, virile personality. Actuated by the highest principles in every endeavor, his has been a heroic and successful struggle for all that is best in life and in art." The exhibition included sixty paintings, lent in many instances by private individuals.

The Southern States Art League, formed at a meeting in Memphis last spring, has been incorporated under the laws of South Carolina. The organization of this league is the result of a growing interest in art in the south, and a desire, on the part of those most interested, to bring the work of southern artists before the public. An "All Southern Art Exhibition" was held in Charleston in the spring of 1921, bringing together in the Gibbes Art Gallery a notable collection of paintings by southern artists, a collection which afterwards was shown in large part in New York, where it won high commendation. A second exhibition, which likewise proved most suc-

cessful, was held last May in Memphis in the Brooks Memorial Art Gallery, under the capable managership of Miss Florence M. McIntyre. Plans are now being made for an exhibition along these same lines, to be held in New Orleans in March, when the annual meeting of the league will be held.

The present officers of the league are: Mr. Ellsworth Woodward of New Orleans, president; Florence M. McIntyre of Memphis, first vice-president; William C. Miller of Charleston, second vice-president; and Roy Van Wart of New Orleans, secretary and treasurer. Besides these officers there is an executive committee composed of six members.

#### ART IN LOS ANGELES

The prize awards in the thirteenth annual exhibition of the California Art Club at the Los Angeles Museum were this year given by vote of the active members of the club. The Mrs. Henry Huntington prize for the best landscape went to "Patriarchs of the Grove," by William Wendt, who has also been awarded the Keith Spalding prize at the thirty-fifth annual exhibition of American painters at Chicago.

The Ackerman prize, offered for the best portrait in the California Art Club show, was voted to the painting of Edouard Vysekál for his "Alicia R., an arrangement in violet," and the Baker prize for the best piece of sculpture was awarded Marguerite Tew for her "Fire Dancer."

Honorable mentions were given Jean Mannheim for his portrait "Boy Scout" and to Guy Rose for his painting "November Twilight." Julia Bracken Wendt also received honorable mention for her sculptured figure, "Baby Bob."

The Traveling Mexican Popular Arts Exposition, which was collected under the auspices of the Ministry of Industry, Commerce and Labor of Mexico, held its first and, unfortunately, only exhibition during the fall weeks in Los Angeles. Owing to a most regrettable oversight on the part of those who were to have seen to the bringing of the goods through the custom house without delay, the collection, which was to have been shown in all the principal cities of North America and even Paris, had to end its travels here.

## BOOK REVIEWS

SUBJECTS PORTRAYED IN JAPANESE COLOR-PRINTS, by Basil Stewart. E. P. Dutton & Co., New York, Publishers. Price \$40.00.

As the author explains in his preface to this monumental work, advantage has been taken of the passing out of print of "Japanese Color-Prints and the Subjects They Illustrate" written by him and published in 1920, to revise thoroughly the contents of that volume rather than merely reprint it, and at the same time to add considerable to the existing matter therein and also to include much entirely fresh information which it was intended originally to issue in a companion volume. This book is therefore not a second edition but virtually a new work dealing with Japanese prints in a comprehensive form—a catalogue *raisonné* of all the most notable prints of Ukiyoe produced during the polychrome period. The book is divided into five parts, not counting the appendices, which give chronological tables, notes, lists of Ukiyoe artists, reproductions of artists' signatures, publishers' seals and actors' crests, and bibliography. Part I is purposed for the collector, Part II is devoted to landscape subjects, Part III to figure subjects, Part IV to actor-portraits and theatrical subjects, Part V to historical subjects, legends and stories. An exhaustive account is given of the Chushingura and other famous plays, together with a causerie of the Japanese theater. Over 270 prints from the author's collection and other sources are reproduced, 22 in color. An enormous amount of labor must have gone into the assembling and correlating of all this material, and as a book of reference undoubtedly it will prove of great value. Its style is that chosen for general popularity, intelligible to the uninitiated and helpful in the preparation of papers, but the size and expense of the volume may preclude its popular use. It is too large and heavy to be held in the hands, it must be read on the table or other support, and it is not within the purchasable means of most persons. As a rule the size of page is governed by the desired size of illustration, but in this instance most of the reproductions appear three or four to a page, which means that they could quite as well have been bound up in a smaller volume,

and the work would certainly have been more convenient even if it had appeared in two or three volumes rather than in one of such ponderous size and weight. Fully considered this book adds little to the present sum total of knowledge on the subject, a knowledge contained in such works as Laurence Binyon's "Catalogue of Japanese and Chinese Woodcuts in the British Museum," W. von Seidlitz's "History of Japanese Color-Prints," and "Japanese Illustration" and "Japanese Color Prints," by E. F. Strange. The strength of the volume therefore rests largely in its comprehensive character and in its probable use for reference purposes.

JULIAN ALDEN WEIR, an Appreciation of His Life and Works. E. P. Dutton & Co., New York, Publishers. Price, \$18.

This is No. 1 of the Phillips publications, a notable series of monographs devoted to the work of distinguished artists whose paintings are represented in the Phillips Memorial Gallery, Washington, D. C. It is to an extent a composite work comprising essays by Dunean Phillips, Emil Carlsen, Royal Cortissoz, Childe Hassam, J. B. Millet and H. de Raasloff, with letters in appreciation by Augustus Vincent Taek and C. V. S. Wood. The book was originally to have been issued by the Century Association of New York, but in order to gain for it a wider circulation than would have been possible as a private publication, Mr. Phillips obtained from the association the copyright, and thus it appears as the first of the Phillips series. It indeed sets a high standard and gives good augur of those which are to follow. Bearing the stamp of the Merrymount Press, the typography is the best, and the illustrations, thirty-three in number, reproduce faithfully the subtle and exceptional quality of Mr. Weir's works. Adding also to the value of the book is a complete list of paintings by Mr. Weir prepared by Miss Dorothy Weir, his daughter, with the date of production, the size and owner. This is of invaluable service to the collector. The text of the book is of that sort which embodies not only substance but spirit and brings the reader into a close fellowship with the artist of whom it treats. Mr. Phillips' contribution is not only appreciative, sympathetic and, as



usual, well-worded, but an essay possessing that literary grace which has come to be the mark of Mr. Phillips' writing. A delightful chapter is that contributed by Mr. Joseph B. Millet, the Boston publisher and brother of the late Frank D. Millet, descriptive of the Tile Club of which Mr. Weir was a member together with Winslow Homer, Edwin Abbey, F. Hopkinson Smith, Arthur B. Frost, Stanford White, Augustus Saint-Gaudens and other great lights in the world of art and literature—a goodly association of congenial playfellows, men of large attainment who found in their work the source of the fountain of youth. The remaining works in this series will be less costly and therefore more within the means of the average lover of art and good literature.

AMERICAN WATER COLORISTS, by A. E. Gallatin. E. P. Dutton & Co., New York, Publishers. Price, \$15.

As is invariably the case in books by this author, who possesses the rare gift of brevity, the ability to say much in a few words, the point of view presented is essentially pertinent and personal. The artists whose works are dealt with and illustrated are those which Mr. Gallatin considers to be the chief exponents of the art of water color painting in America. He does not assume the rôle of historian but "leaves to others the task of parading the mediocre." Those whom he has selected for exposition are Whistler, Homer, Sargent, Dodge MacKnight, John Marin, Charles De Muth, Childe Hassam, Walter Gay, Mary Cassatt and Charles Burchfield, at least two of whom represent in their work the so-called modernistic tendencies of our day. All of these are treated in an essay of something less than 5,000 words in length, beautifully printed on deckle-edged paper in handsome type set with wide margin and showing fine composition, as would any book put together under the direction of those master printers, Bruce Rogers and William Edwin Rudge, who stand sponsor for this volume. The illustrations follow the text and are full page, occasionally in color. These by reason of their nature, being half tones, are of necessity printed on a coated paper and thus lose some

of the textural quality which the originals possess and which is one of the special charms of work in this medium. The color work is peculiarly disappointing. In his preface Mr. Gallatin calls attention to the fact that the American museums have been particularly blind to the artistic value of water color paintings and names two, the Art Institute of Chicago, one of the largest and most progressive of the American museums, and the Pennsylvania Academy of the Fine Arts, the oldest institution of the sort in America, neither of which "owns a single American water color of any distinction." The Brooklyn Museum, the Boston Museum of Fine Arts and the Metropolitan Museum of Art are named as the only three which have water color collections of any pretensions.

FURNITURE MASTERPIECES OF DUNCAN PHYFE, by Charles Over Cornelius. Published for the Metropolitan Museum of Art by Doubleday, Page & Company. Price, \$4.

Reference was made to this volume in connection with the author's article on "The Duncan Phyfe Exhibition" in the December number of the AMERICAN MAGAZINE OF ART. The book is in fact an outcome of the exhibition as the fund of information it comprises was acquired in its interest and while assembling its exhibits. It contains most of what is known about Phyfe and his work up to date, giving first an historical background—New York at the close of the Knickerbocker period—for the decorative arts are all closely associated with the social life of the time in which they were produced, against which Mr. Cornelius sketches the life of Duncan Phyfe, indicating the artistic influences of his time and then describing at some length the distinctive quality of his work. Specific pieces are used as examples, and in successive chapters, chairs, tables and miscellaneous pieces are dealt with separately. There are numerous illustrations and measured detail drawings, the latter by Stanley J. Rowland of the Metropolitan Museum staff. Beautifully printed and most attractively bound, this volume is a valuable contribution to a better understanding of the decorative arts of early America.

# BEAUX ARTS INSTITUTE OF DESIGN

## *Competitions and Awards*

THE Beaux Arts Institute of Design of New York City was organized for the purpose of giving instruction, through competitions, in the Arts of Design and especially to bring about a closer cooperation among the various art schools of the country. In this latter field it has been eminently successful. Its Department of Architecture issues monthly programs that are followed by fifty-seven ateliers of which twenty-six are schools of architecture connected with our leading universities.

It also sends out each month a program in Mural Painting with a blue print, to about fifteen different art schools and colleges and distributes as well a certain number to individuals who apply for them. The students send in their renderings at an appointed date, and these are judged by juries of well-known painters and architects.

The subject for the October competition was a series of "Panels for an Auditorium" for concerts and lectures, these panels to be placed on the wall surfaces between the balcony and the stage. Each panel is 5 feet wide and varies in height to conform to the slope of the balcony.

Thirty-nine sketches were submitted for judgment and two of these awarded medals are reproduced herewith. The jury was composed of Messrs. Whitney Warren, Philip L. Goodwin, Henry R. Sedgwick, Ernest Peixotto, Eugene F. Savage, Edwin C. Taylor, Arthur Crisp, Ivan Olinsky and Duncan Smith.

The awards were as follows:

*First Medal:* Hildreth Meiere, New York City; M. J. Mueller, Yale School of Fine Arts.

*Second Medal:* H. Van Cott, Yale School of Fine Arts; Tom. L. Jolmson, Yale School of Fine Arts.

*First Mention:* Max R. Woodson, (2) Yale School of Fine Arts; Hildreth Meiere, care Fifth Avenue Bank, New York City; M. B. Starr, New York City.

*Second Mention:* J. D. Paulson, Alfred J. Tulk, C. G. Johnstone, F. P. Sylos, C. A. Nisita, Yale School of Fine Arts; Emily Woods, Judith M. Page, Elsa Milliken, School of Fine Arts and Crafts, Boston,

Mass.; Mary E. Appleton, Philadelphia, Pa.; F. Bayers, H. Meiere, L. Thoron, J. Glaser, Robert Brackman, New York City.

Date of Judgment, November 20, 1922.

*Architectural Ornament:* Mr. Harry R. Ludeke's Class (Romansque)—Second Medal, M. Malanotte, C. M. Chambellan; First Mention, I. Crisafulli; Second Mention, C. Geraci, S. D'Angelo.

Date of Judgment, November 20, 1922.

The Department of Interior Decoration also issues monthly programs, one for beginners, that for October being an exercise in the "Pompeian Style"; the other for more advanced students being "A Rest and Waiting Room in a Department Store."

The jury in these competitions consisted of Messrs. L. R. Metcalfe, H. Moran, J. F. Copcland, S. Stevens and E. F. Tyler,

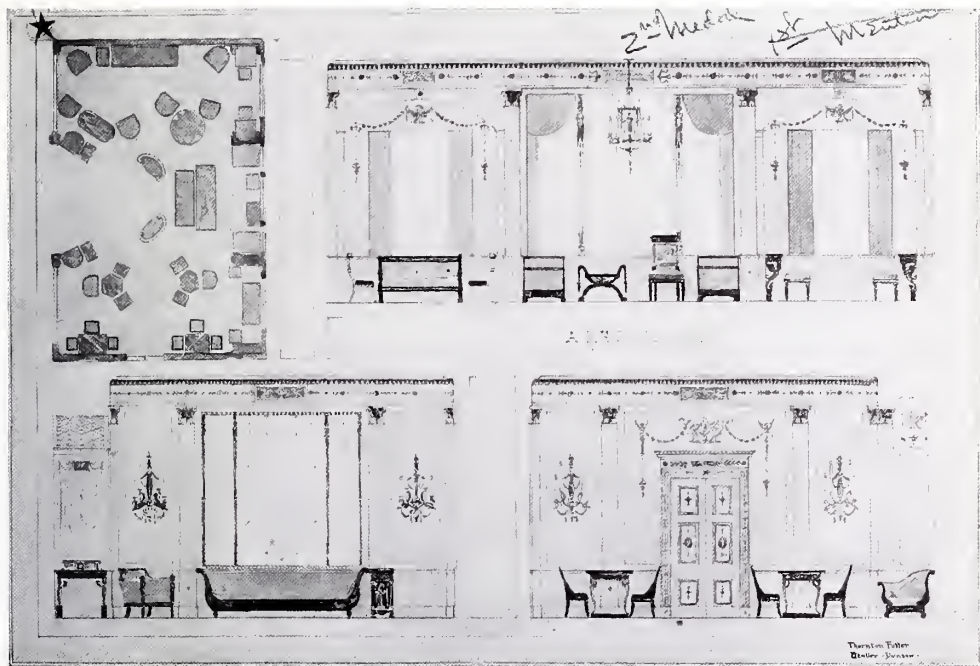
Twenty-two sketches were submitted for judgment in the Elements I—"The Pompeian Style" and thirty-three sketches in the Project I—"A Rest and Waiting Room in a Department Store."

The following awards were made:

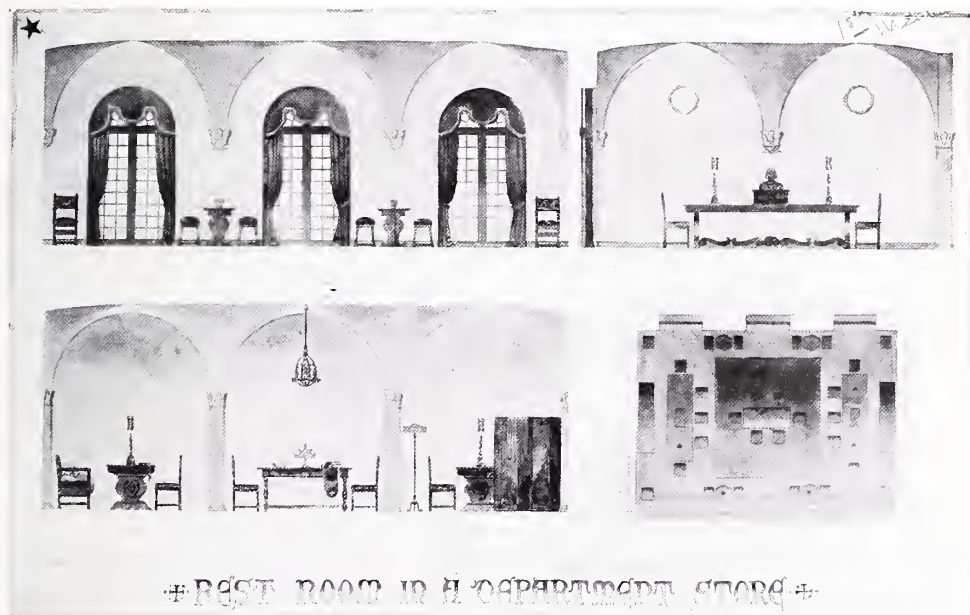
*Elements I:* First Mention—Ruth A. Kimball, Atelier Denver, Denver; W. C. Hirschfeld, Yale University, New Haven. Mention: Mary H. Burr and W. Vance, School of Fine Arts and Crafts, Boston; Veronica N. Hodges, School of Fine Arts of the Buffalo Fine Arts Academy, Buffalo; Cecilia Kettunen, Marion W. Field, W. Douglas, S. L. Guilfoyle and R. W. Ramsdell.

*Project I:* Second Medal—T. Fuller, Atelier Denver, Denver. First Mention—R. Cale, Pennsylvania Museum and School of Industrial Art, Philadelphia; P. R. MacAlister, Yale University, New Haven. Mention—R. E. deWolfe Raseman, Patron, W. B. Stratton, Detroit; C. H. Mead and H. W. Peale, School of Fine Arts and Crafts, Boston; T. S. Fields, T. Fogarty, Frances A. Sheppard, L. Van Sciver, Marian Fogg, Dorothy D. Gamble, A. R. Mercer and G. Johnson, Pennsylvania Museum and School of Industrial Art, Philadelphia.

Date of Interior Decoration Judgment, November 14, 1922.



PROJET 1. SECOND MEDAL, T. FULLER, ATELIER DENVER, DENVER



PROJET 1. FIRST MENTION, P. R. MACALISTER, YALE UNIVERSITY, NEW HAVEN

DEPARTMENT OF INTERIOR DECORATION

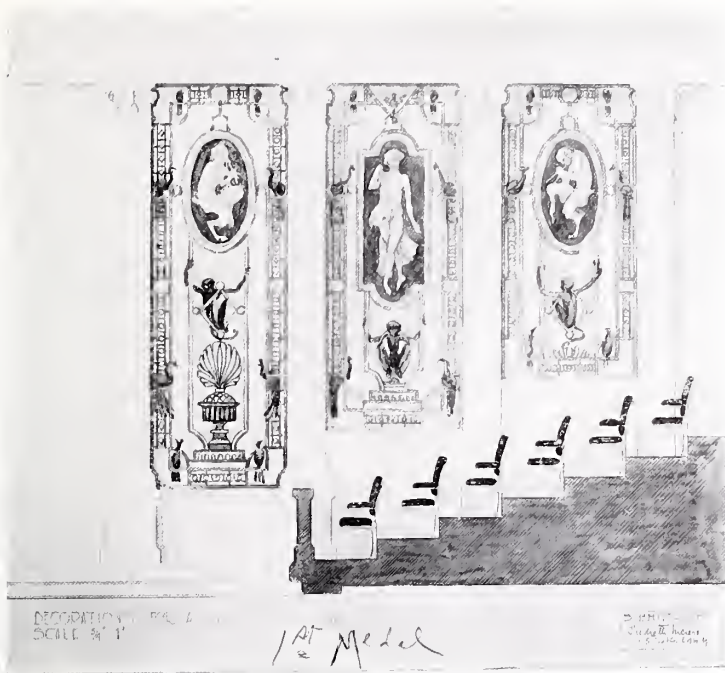




FIRST MEDAL, M. J. MUELLER, YALE SCHOOL OF FINE ARTS



SECOND MEDAL, TOM L. JOHNSON, YALE SCHOOL OF FINE ARTS  
MURAL PAINTING—PANELS FOR AN AUDITORIUM



FIRST MEDAL, HILDRETH MEIERE



SECOND MEDAL, HERMAN VAN COTT, YALE SCHOOL OF FINE ARTS  
MURAL PAINTING—PANELS FOR AN AUDITORIUM

The subject for the October competition in Sculpture was a group of three figures consisting of man, woman and child representing "Work."

Twenty-eight sketches were submitted for judgment. The jury was composed of Messrs. Whitney Warren, Philip L. Goodwin, Henry R. Sedgwick, John Gregory, Edward McCartan, Allan Clark, Ernest W. Keyser, H. R. Ludeke, Henry Hering, Elie Nadelman and Edmond T. Quinn.

The awards were as follows:

*First Mention:* C. W. Jones, R. Parducci, H. Zitter.

*Second Mention:* H. Filtzer, (2) W. Fischer, A. Posman, L. Worswick.

*Life Modeling Classes:* Mr. Edward McCartan's Class—First Mention, A. Block, T. Mellilo; Second Mention, C. W. Jones, H. Rubin. Mr. Ernest W. Keyser's Class—First Mention, C. W. Jones; Second Mention, M. Horn. Mr. Allan Clark's Class—Second Medal, M. F. Malin; First Mention, I. R. Clede; Second Mention, A. H. Borgmann.

## THE AMERICAN FEDERATION OF ARTS

### Bulletin—Exhibitions

- NEW YORK WATER COLOR CLUB. Fine Arts Galleries, New York. Thirty-third Annual Exhibition.....Dec. 26, 1922—Jan. 9, 1923  
Exhibits received prior to December 20, 1922.
- AMERICAN WATER COLOR SOCIETY. Fine Arts Galleries, New York. Fifty-sixth Annual Exhibition.....Dec. 26, 1922—Jan. 9, 1923  
Exhibits received prior to December 20, 1922.
- WASHINGTON WATER COLOR CLUB. Corcoran Gallery of Art, Washington, D. C. Twenty-seventh Annual Exhibition.....Jan. 6—Jan. 28, 1923  
Exhibits received December 29 and 30, 1922.
- ARCHITECTURAL LEAGUE OF NEW YORK. Thirty-eighth Annual Exhibition. Fine Arts Galleries, New York.  
Entries received January 10 and 11.....Jan. 28—Feb. 24, 1923
- SOCIETY OF WASHINGTON ARTISTS. Corcoran Gallery of Art, Washington, D. C. Annual Exhibition.....Feb. 2—Feb. 25, 1923
- PENNSYLVANIA ACADEMY OF THE FINE ARTS. One hundred eighteenth Annual Exhibition of Oil Paintings and Sculpture.....Feb. 4—Mar. 25, 1923  
Exhibits received prior to January 17, 1923.
- NATIONAL ACADEMY OF DESIGN. Fine Arts Galleries, New York. Ninety-eighth Annual Exhibition.....March—April, 1923
- CARNEGIE INSTITUTE, PITTSBURGH. Twenty-second International Exhibition.....April 26, 1923  
Exhibits received prior to April 6, 1923.
- CHICAGO SOCIETY OF ETCHERS ANNUAL EXHIBITION. Chicago Art Institute.....Feb. 1—Mar. 11, 1923
- PRINT MAKERS FOURTH INTERNATIONAL EXHIBITION. Museum of History, Science and Art, Exposition Park, Los Angeles, California.....Mar. 1 to 31, 1923  
Last day for Receiving Prints, February 7, 1923.



# *Ancient and Modern Paintings*

Early English Portraits  
Barbizon and Selected American Paintings  
Bronzes by Paul Manship

*At the Galleries of*

## Scott & Fowles

667 Fifth Avenue      Between 52nd and 53rd Sts.

### IN THE NEW YORK GALLERIES—FEBRUARY

At the Metropolitan Museum of Art the principal exhibition is of the Work of Manufacturers and Designers showing the influence of the Museum collections. In the Print Galleries opening on February 1 is an exhibition showing the Development of Artistic Lithography covering a period of 100 years. Japanese Prints by the Primitives as well as some Cashmere Shawls may also be seen.

There is a collection of Japanese Prints to be seen in the Print Gallery of the New York Public Library. In the Stuart Gallery are Etchings by Whistler as well as Holiday Cards by American Artists. The "Making of Prints" is a permanent exhibition in the Stuart Gallery.

Two exhibitions will open on February 1 at the Art Center—one by the Pictorial Photographers of America, and the other, of Handicrafts which is being shown in the Cooperative Gallery. The Graphic Arts Exhibition under the auspices of the Art Alliance of America opens on February 5. This exhibition includes a competition for greeting card designs. On February 8, 15 and 16 Century Printing will be shown under the auspices of The American Institute of Graphic Arts. All of these exhibitions close on the twenty-eighth of the month.

Throughout the month of February and remaining open through Sunday, March 4, there

will be shown at the Brooklyn Museum a Group Exhibition of Contemporary Russian Painters and Sculptors. This exhibition comprises the works of 21 living artists, of whom 17 are painters and four are sculptors. There will be 200 Oil Paintings and 50 pieces of Statuary, including wood-carvings as well as bronzes and marbles. The majority of the works shown come directly from abroad and have never been seen in America.

At the National Arts Club the only exhibition to be noted is the Annual Prize Exhibition of the Work of Painter and Sculptor Members; this closes on February 10.

At the Macbeth Galleries running to February 12 there will be Paintings by Felicie Waldo Howell and at the same time may be seen the Thirteenth Annual Exhibition of Thirty Paintings by Thirty Artists. Opening the following day and continuing to March 5 there will be on view Paintings by Chauncey F. Ryder, Mrs. Ruth Anderson Temple and Miss Elizabeth C. Spencer.

The Society of Independent Artists will open its Seventh Annual Exhibition on February 24 and closing on March 18. As always, this exhibition will be held at the Waldorf-Astoria Hotel.

An Exhibition of Sculpture, including Works of Rosales, Malvina Hoffman, Victor Salvatori and others, may be seen during the month at the Arden Galleries.

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# IN THE NEW YORK GALLERIES—FEBRUARY

To February 10 will be shown, at the Milch Galleries, California Landscapes and Marines by Armin Hanson and Pastels of the Hudson by Arthur R. Goodwin. Willard L. Metcalf is showing some of his Landscapes from February 12 to March 3.

Ainslie Galleries will show for the first half of the month an Exhibition by The Aquarelists and for the latter half of the month Oil Paintings by G. Glenn Newell and Charles A. Aiken.

Montross is showing a Contemporary Group of Paintings to February 10. From the fifth to the seventeenth Embroidered Tapestries by Marguerite Zorach and Pictures by Max Weber from February 12 to March 3.

While there will be no Special Exhibitions during the remainder of this season at Scott & Fowles, they have a Permanent Collection, always on view, of XVII and XVIII Century English Portraits and Modern Paintings, Drawings and Bronzes.

Opening on January 28, and running through February 24, the Architectural League will hold its Thirty-Eighth Annual Exhibition to consist of Drawings and Models of Architecture and the Allied Arts.

At the Beaux-Arts Institute of Design the Departments of Sculpture and Mural Painting will hold exhibitions opening on February 6th and lasting for three weeks. And on February 21 and 23, Interior Decorations will be shown.

A Group Exhibition of American Paintings represented by such artists as Cullen Yates, Jonas Lie, Guy Wiggins, Colin C. Cooper, E. Irving Couse and others will be shown throughout the month of February at the Folsom Galleries.

Frederick Keppel & Co. will show an Exhibition of Modern Prints. These will probably be on view throughout the month.

Until February 10, one may view an Exhibition of Paintings by Henrietta Shore at the Ehrlich Galleries; and opening on the twentieth, to continue until the middle of the following month, an Exhibition of Paintings by Old Masters.

Paintings of Newport by Helena Sturtevant may be seen at Mrs. Sterner's Gallery from February 5 to 17; and opening two days later there will be shown an Exhibition of Water Colors and Monotypes. This will continue to March 3.

An Exhibition of old English Coaching Prints may be seen at the Ackermann Galleries during the month of February.

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FEBRUARY, 1923

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# THE AMERICAN MAGAZINE OF ART

VOLUME XIV

FEBRUARY, 1923

NUMBER 2



BAS-RELIEF—ELEPHANTS

GRACE MOTT JOHNSON

## A SCULPTOR OF ANIMALS

BY ISABEL MOORE

A SMALL but significant exhibition of sculptures is being held in The Whitney Studios by Grace Mott Johnson. Isolated examples of her work have come before the public for several years past; but this exhibition, although lacking two of her finest productions, serves to pull together both her personality and her art.

Miss Johnson is of New England extraction, the oldest of seven children, and numbers among her forebears professors and clergymen. Indeed her earliest church-going became inextricably associated with her earliest artistic efforts, for it was to keep her quiet in church that she was given paper and pencil and allowed to work out her own fancies with them. Even then, when only three or four years old, these fancies consisted of horses—and yet more horses. Horses have always been her joy and her accomplishment.

This love for horses in particular and of all

animals in general, as well as her increasing skill in depicting them, received a fresh impetus when, in Bennington, Vt., her father took her to Barnum and Forepaugh's Circus under canvas. There she beheld the mighty unloading, on a frosty morning, of the circus paraphernalia, not the least of which was an effigy of the great and only Jumbo. There were performing ponies. Horses led to be watered at the brook. Half a dozen elephants, the largest leading. And boa constrictors. Later, Blondin, the sorrel mare, walked the tightrope (the tightrope being a very narrow plank); and a black horse jumped through paper hoops.

All these marvels the little girl drew from memory, over and over, in all sorts of experimental attitudes until indeed they became sheer imaginary productions instead of memory drawings. Her imagination and her pencil ran riot to such an extent that marvelous monsters were depicted, such as



the "Mikelion," and Dreb, the serpent that suckled her young. The charm of them to their creator was the charm of line.

Followed a realistic period, based upon the actual contours of the old family mare that was much loved and admired, and upon the information gleaned from a young cousin from the Yale Museum who knew the "Genealogy of the Horse." Joints became of paramount interest to the budding artist, and horses' knees, particularly the fact that they bend backwards. All the time, too, she was playing horse, alone or with her brothers, and actually *being* horse, always hungry for knowledge about the horse.

Of course she drew other animals, too, and went on drawing them, cows, calves and all hoofed animals affording her greatest delight. Chickens and cats and dogs had their share of attention, but never seemed so satisfactory or important. And so persistent was her trend that, by the time she was ten years old, her father came to think that probably he ought to give her a chance to study. As a step in this direction, he presented her with a child's drawing book, and she set out to copy a colt that was in it. The attempt was anything but satisfactory, the entire book was soon abandoned out of hatred for it, and she returned to her own individual processes of natural history, getting always more anatomical and naturalistic.

When she was about fifteen she began going to Bronx Park with her brothers, making memory drawings afterwards. Her oldest brother published at this time *The Johnson Monthly* and *The Evening Knife*. These juvenile attempts were written; and most of the stories and poems in them, as well as the illustrations, were the production of Grace Mott Johnson. All the society she knew outside her own family was that of the church, and she now added to her other accomplishments many pencil portraits of the members of the churchly congregation.

By this time her mind was pretty well made up to become in all seriousness an animal painter.

But modeling, too, had always attracted her. Snow had been her first medium—for elephants—and a life-size horse lying down.

In 1900 the Johnsons moved to Munsey, Rockland County, where the daughter of the house worked for three years with her brothers as if she, too, were a boy. And she

was cook, into the bargain. Yet she managed to continue her drawing of animals, establishing regular hours for the purpose. A few years later she left the Munsey home, returning to Yonkers to study animals in Glen Island and in the Zoological Menagerie. Never had she been in a schoolroom until this winter, when she entered the New York Art League and found her life work in a clay bin.

Her work has taken prizes and received good notices. The summer of 1908 she spent on the Hartman Stock Farm in Columbus, Ohio, studying pure-bred Arabs, besides other breeds and cattle. In 1909 she made a special study of Percherons in France, which resulted in a fine bas-relief that was exhibited at the Salon. Her chimpanzee frieze, in bronze, was exhibited at the International Exhibition, at the Amory Show. The wonderful elephant frieze (perhaps her most original piece of work) is still in plaster at her Yonkers home. It should be perpetuated in stone.

This determined young sculptor who goes so quietly on her way says that few people are in sympathy with either animals or their sculptured presentations. Though there are great students of animals, there are not many who are really intimate with animals, in, perhaps, what might be called a savage intimacy. Her ideals along her chosen line are the animals depicted on the walls of the ancient cave dwellings in Spain, and such animal representation as remains to us of the Egyptians.

Not that she in any way finds animals as subjects for sculpture *opposed* to human beings. But the usual clothed human being makes no appeal. Only the Indians or Hindus, practically naked, appeal to her for memory modeling work in much the same way that animals do.

This point of view is no fad of the primitive. It is a genuine feeling and a genuine conviction. So she may, as time goes on, do more work with the kind of human figure that brings her in touch with the primitive in the same way that animals do. Undoubtedly sculpture in the round, she says, is the fullest and completest artistic expression. Yet—there is no end to what can be done in bas-reliefs and animals.

"Only nobody wants bas-reliefs!" says Grace Mott Johnson.





HORSES

GRACE MOTT JOHNSON



OLD LION

GRACE MOTT JOHNSON



THE VALLEY OF THE SOMME

ARTHUR CALLENDER

## VENICE INTERNATIONAL IN RETROSPECT

BY HELEN GERARD

THE Venetian XIIIth Bi-annual International Exhibition of Art is now a thing of the past. After six months of vital existence its beautiful collection has been scattered to the four corners of the earth, leaving, who can estimate, what new impulses in the minds of the thousands of its daily visitors and something in millions of lire in the pockets of the exhibiting artists.

The central building contained nearly 1,500 works by artists of thirteen different nationalities, besides which the seven national pavilions contained, in all, nearly 1,900 works. An exhibition, then, of over 2,700 paintings in oil, tempera, and water-color, including miniatures, drawings, etchings, dry-points, lithographs, aqua-tints, wood engravings, copper plates, mosaics; faience, glass, iron, embroidery and cloth stamping, the work of some 700 men and women, four of them only followed by the initials U. S. A. (and one erroneously so).

The Holland pavilion, in which were less than one hundred works by four celebrated artists, in the opinion of the writer was the best of the foreign displays. Thirty draw-

ings by Jan Toorop were masterful, some in their delicacy, some in the powerful yet always refined appeal of a great mystical preacher. G. H. Breitner had fifteen oil paintings, including an excellent self-portrait with one nude and several figures, canal and street scenes of Amsterdam under sunshine, rain and snow. M. A. J. Bauer's dozen large and small oils of Oriental and Egyptian, Spanish and French scenes, resplendent with atmosphere and delicacy of color, were nevertheless inferior to his twenty etchings, which were, in every desirable quality, the finest in the exhibition. All of the "new" in Dutch art was revealed in the work of J. Mendes Da Costa, whose portraits might have been acknowledged by the geniuses of his own affinity, Vincent Van Gogh, Spinoza, Jan Steen, even dear old St. Francis, but the originals of the conventionalized vulture, the monkeys and birds, lacking the sense of occult symbolism, would have found it hard to see themselves as Da Costa saw them or, at least, portrayed them in his technically exquisite carving and bronze casting.

Of the Belgian, 182 works by sixty odd



MY SONS

ETTORE TITO

artists, there is less to say. In sculpture, Victor Rousseau sustained but evenly his high reputation. George Minne preached Christ's mysticism in the "new" manner of black and white, disregarding details for the sake of simplicity and strength but appearing weak after Toorop. Emile Claus's

"Cattle Crossing the River Lys" was still as great a picture as when it was painted twenty-three years ago. Anto Carte's most recent "Pietà" was impressive, but most sincere were Eugene Laerman's scenes from the life of the poor. Gustave Van de Woestyne, Constant Permeke, Auguste



Oleffe and Van den Eeckhoudt were all represented, the last named by sixteen works.

The Spanish pavilion was also of many names, among which, alas, those of Sorolla, Anglada and Zuloaga were missing. There was something good and really Spanish in the two Zubiaurre; in Ramon's "Lace-makers of Lagarbera" for character, stability and wonderful purity of color; in Valentin's "Holiday" and "Castilian Gold" for character, too, and another quality of color; although both painters' methods were more than a trifle hard. The one portrait, worthy of attention for striking traditional excellence, too, was José Lopez Mezquita's half-length seated woman, entitled "Solitude," somewhat French in subject and technique, slightly German in heaviness. But José Solana was wholly Spanish, admirable in every requisite of draftsmanship and composition, pure, although somber in color and so profound in thought that his five big canvases, especially his two "Processions," one of "Holy Week," the other of the "Scapularies," but also the "Hairdresser," "The Waiting for the Soup Hour" and "Chorus Girls," fastened upon your mind like some of the Old Masters.

The Bavarian house was under Prussian occupation. Upon first meeting your artist friends at Venice this year, the usual greeting was: "Have you seen the German horrors?" They were Oskar Kokoschka's forty divers masses of what appeared at first sight to be childish blotches of vivid colors that none too readily resolved themselves into the misshapen forms which answered to such names as "Lot and his Daughters," "Green and Red," "Consonance," "Mania," "The Slave," etc. Among a large number of other names and works, many were well known for the characteristic German technicalities, and equally characteristic heaviness, want of humor, theatrical elements, sentimentality, and even grossness. One hall was filled with paintings by Lovis Corinth, many lent by German galleries. A dozen canvases were by Max Slevogt; another twelve were from Max Liebermann, whose "Field of Cabbages," belonging to the Dresden Gallery, took the Dreber Prize of 2,500 lire, which goes one exhibition year to a German and the next to an Italian land-

scape. Liebermann's collection of masterly etchings and lithographs was more interesting than his paintings, which could not be said of those of Corinth, Slevogt or Kokoschka.

The British pavilion offered a heterogeneous effect in 172 works by 120 artists and not, as usual, of the best, not even the good work of such celebrities as Sir John Lavery, George Clausen, Stanhope Forbes, William Strang, and many others. Of the limited examples of the "young" school, sprung into life since the war, foremost were perhaps the best work yet done by Eric Kennington, "Gas Asphyxiants," Bernard Meninsky's "Girl in the Green Hat," and John Nash's "In the Woods." To my mind, the finest things in the exhibit were Gerald Kelly's two portraits, "Mrs. Forbes" and "Consuelo," proving again in Kelly's quiet way that character, purity of color, atmosphere and strength carry that undying quality of charm under a perfected technique, always adequate, never overdone. A faultless silver-point head was by Dorothea Landau da Fano.

For the XIIIth Exhibition, two years ago, England lent this pavilion to the American artists, so it was thought; but, in fact to Mrs. Gertrude Vanderbilt Whitney for a small collection of paintings, some by Americans of one and even two generations ago, which she had assembled and brought to Europe with patriotic purpose. The Italians' unfavorable opinion of that so-called American exhibit is an open secret. This year in the International Section three American artists were represented by a painting and two bronzes, besides the Pennell collection of lithographs which was given permanent place in the Division of Graphic Arts. I trust that at the XIVth Exhibition in 1924, through the influence of the American Federation of Arts, a characteristic show in a house of our own may testify to the fact that American artists are not ungrateful for all that Italy herself and her Old Masters have done toward the growth of an American art; and I hope that they will henceforth always be proud to help maintain the Venetian, as it should be, the greatest European International Biennial.

In the pleasant French pavilion, which Venice built for France, besides giving the



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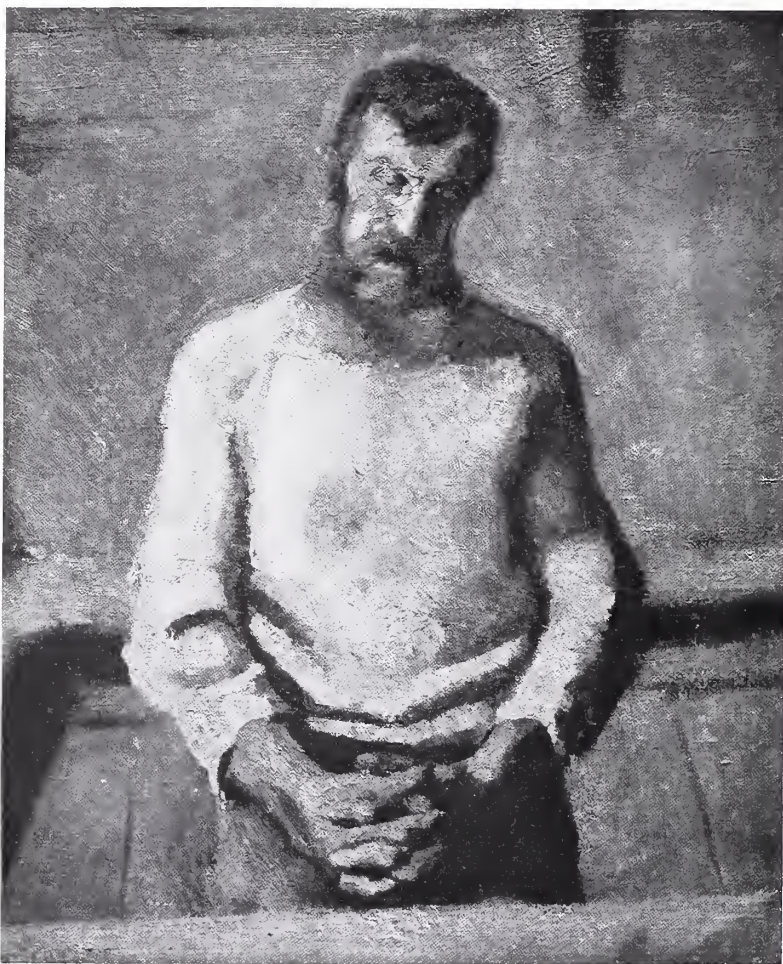
ETTORE CASER

ground, the largest of the seven halls was occupied by the decorative and delicately tinted conceptions of Maurice Denis, beginning with portraits of himself and his family and continuing through a great variety of subjects in tempera and colored wood-prints illustrating his books in all 54 works of the painter and writer who has exerted so great an influence for the ideals of Christian mysticism upon his materialistic epoch. Of widely different character were the fifteen canvases of Emile Bernard, including a "Dead Christ," nudes, draped figures, portraits and still life. Other interesting canvases by Charles Guerin presented subjects treated with a diversity of technique, which was also true in the personal shows of two other frequent exhibitors at Venice, Pierre Bonnard, and Emily Jacques Blanche, all men of unquestionable greatness, yet among them Monet shone resplendent in two paintings, by no

means of his best. The sole gleam of "young" work here came from six brilliant water-colors by Paul Signac. There was much that was interesting in the three bronzes that, however, were hardly equal to the fame of Joseph Bernard. Nor did we see in their paintings here the real Lucien Simon and Charles Cottet, least of all the work we once knew as Albert Besnard's. "Are the old Frenchmen," we thought, "trying to become 'young', and perishing in the attempt, or is it still the war?" Anyway they sent an exhibit of over two hundred works, with something in it for every taste in these days of liberty of opinion.

The striking Hungarian building had the largest foreign exhibit. The familiar name of Michel Munkacsy signed three admirable canvases, and outstanding from much traditional mediocrity was the work of astonishing sincerity of Ion Vaszary; also there was





FRAGMENT OF THE "BENEDICTION OF THE FLOUR" ALBIN EGGER-LIENZ

a notable nude painted by Peter Szűle and belonging to the Hungarian State. Five strong crayon studies of horses were by Eugene Haranghy and two large and exquisite water colors were the "Willows" by Victor Olgyay and "Cloudy Landscape" by Aladar Edvi Illés. The sculptures and bronzes were less notable by far than the extensive display of decorative, sacred art and majolica from Pecs.

Of the forty halls of the central building, the two most important given up entirely to foreigners were for Troubetskoy, whose spirited statuettes, if not his dull paintings, are well known in America; and for painting and sculpture from the Argentine Republic,

which compared favorably with any of Europe: C. Bernardo de Quiroz's "Embrujador" ("Worker of Charms") being one of the notable pictures of the year. Six other halls were international, displaying much of the best Italian as well as foreign painting, statuary, and black and white. Herbert Haseltine's small bronze horse and bull, the two most beautiful oil landscapes in the exhibition, "Valley of the Somme" and "Summer in Picardy" by Arthur Callender, native of Boston and resident of Paris, and Joseph Pennell's twenty-eight lithographs and etchings brought the United States into evidence at least. Nothing else approached Pennell's strong, intricate and



exquisite drawings, which were mostly of New York skyscrapers and the vast naval constructions for the war, the most beautiful of them all, purchased by the King of Italy. Among foreign etchers' works was a small collection, exquisite in technique and happy in subjects, of Venetian and other inspiration, by Edgar Chahine, Armenian by birth, Parisian and Venetian by residence. The best Italian contribution, from a technical as well as artistic point of view, was that of Emilio Mazzoni-Zarini of Florence, whose work is well known in America through the exhibition of the Chicago Society of Etchers.

In the thirty rooms exclusively Italian were included twenty-four personal or "one-man" exhibits of artists, living or dead. The management's custom of exhibiting so-called "retrospective shows" of the works of distinguished dead artists, native and foreign, is frequently criticised as unnecessary, by the young, who, naturally, think they know more and better than their predecessors; but defended on grounds of loyalty and as a valuable means of comparative study in a country whose modern galleries are as yet in their infancy. Most prominent of the retrospective collections this year was that of Canova, occupying the Rotunda and adding one more to the celebrations of the centenary of the death of the "new Phydias," reviver of the Greek classic style, the portrait sculptor of Napoleon and his family. Is it not one of the greatest lessons of this exhibition, this personal tribute, without any attempt to deny the fact that Canova's brilliant fame of one hundred years ago is now a thing of the irrevocable past, in the country and the city where Giorgione and Titian are as great as they were four hundred years ago?

Another *Sala* was given to Francesco Hayez, Canova's younger contemporary and admirer, and perhaps the most celebrated portrait painter of the early and middle eighties. There was still much to admire and to learn in these portraits of himself, of Manzoni, Rossini, the beautiful singer, Juva Branca, and a score of the most distinguished men and loveliest women of his day.

The careful inspection of these retrospective collections year after year would carry a stranger far in making acquaintance with



RHYTHMS—BRONZE

ATTILIO SELVA

PURCHASED BY ITALIAN GOVERNMENT  
FOR GALLERY OF MODERN ART, ROME

modern Italian art. Here in this exhibition we had, for example, Mose Bianchi, Umberto del Orto, whose portrait of the noble Sra. Fochessati was (and always will be) as unsurpassable in its way as the youthful Bonatto Minella's examination study, "Pensierosa." Umberto Veruda also was found great in his full-length portrait of the sculptor, Giovanni Meyer, and in the crouching nude with her back to us, called "After the Bath." A little room of small canvases represented the courage of two Tuscan pioneer realists, Serafino Macchiati and Mario Puccini, both of them but recently

deceased. Rebelling against the artificial Italian manner (even yet too much in vogue), they determined to work only from "the real" and out-of-doors, following the path, beset with ridicule and distress, which had been blazed by the French "impressionists" and "realists" and first trod in Italy by those art heroes of Tuscany, Signorini, Lega and the man now acknowledged as greatest of modern Italian painters, the late Giovanni Fattori.

It was interesting to compare the men whose work is done with those of their contemporaries still living. The first of these Ettore Tito, is said to have founded the modern Venetian School of which Tito's pupil, Alessandro Pomi, is the most brilliant youthful member. By many reckoned the greatest of living Italian painters, Tito is equally remarkable for quality in his landscapes and figures, and one of his best examples of both was here in the "Lavandaie" ("Washerwomen"); also of marked ability in marines, although nothing here was of his best; creator of vast symbolical compositions, in the manner of the great Venetians of old, with equal mastery in the nude and in portraiture. In color, light, atmosphere (certain effects at Venice are already called "Titoesque"), in movement, sometimes in sentiment, too, he is amazing. His manner, also, can be admirable; but there is too much manner. In this show it became monotonous, and Tito seemed to be (as probably was said in the faces of Tintoretto and Tiepolo) cursed with facility; it is too easy for him to paint. Besides, he always uses those same marvelous high-keyed blues and yellows, violets and greens.

Lino Selvatico, who also had a big room hung with the draperies of Mariano Fortuny y Madrazo, showed thirty-seven examples of his celebrated portraits and nudes in wonderful skill, which is less distinctly Italian than Hayez's of Tito's, and a more composite method; that of an Italian who is also a good Parisian, and whose style sometimes suggests the Court painters of England, who, by the way, were not always Englishmen.

For the rest, the portraits by living artists were rather more numerous than strong. Out of the mediocrity stood one that was deserving of a better light, a fine and

intimate study by Maria Corradini of her father, the tender interpretation of a proud old nobleman of the old school. Two singularly fresh and happy portraits, of a man and a woman, were by Umberto Marina. In very different, "new" manner was Agostino Bosia's much discussed full length of Sra. Manzini in half-reclining position upon a couch of many colors and in a high and dissonant key of sharps. On the contrary, harmonious, calm, thoughtful, ready for work, in his overalls was seen the Venetian sculptor, Cadorin, in the portrait by his son, Guido. Mancini, the great old man of Naples, had several portraits and a nude in his characteristic manner, wonderful combinations of color in the largest quantities of paint it is possible to attach to canvas with bits of stuff, glass or metal imbedded for high lights.

But the great feature of this exhibition was interpretive painting, as well as sculpture. Symbolism in some form characterized much of the work of the 110 competitors for the prize of 10,000 lire offered, simply for the best work of art, by the Municipality of Venice in honor of the Silver Wedding of the King and Queen of Italy, and it was between two of the most profound and skillful expressions of this type that the substantial award was divided: to "The Family," a large group in marble by Adolfo Wildt and a medium-sized oil painting, "The Dinner," by Albin Egger-Lienz. The personal exhibits of these two comparatively little known artists had been the surprise and the most warmly argued subjects of the exhibition; Italians, of neither Greek or Latin origin, as is attested even more strongly by their work than by their names. Both of these men seem to have brought into Italian art, by means of their immense technical skill, an element of mysticism and asceticism and passionate understanding of hard-working humanity.

Beside such work, painting that is done merely for the love of paint, and modelling inspired only by a passion for the plastic seemed trivial, and either, only from the joy of the voluptuous, a sin. What elements, indeed, to so suddenly appear in the name of Italian art, and to take the Silver Wedding Prize in the City of Venice! Moreover, the regular Marini-Missana prizes of 2,000 lire "for works that reveal strong



THE FAMILY

ADOLFO WILDT

WINNER, WITH ALBIN EGGER-LIENZ, OF 10,000 LIRE PRIZE OFFERED BY THE  
MUNICIPALITY OF VENICE

talent and merit encouragement" were awarded to interpretive paintings of ennobling elements: to Guido Trentini's "Reading," a group of poor women and girls, field-workers, halting, tools in hand, to listen to a companion read from a book, open on her palms; to Lorenzo Viani's interpretation of sustaining religious thought in the sad lives of the fishermen's wives, submissively bringing their babies, still bound up in their swaddling clothes, to the "Benediction of the Sea."

Decorative quality is shown in the works of all the prize-winners, Wildt and Egger-Lienz taking the lead. The sculptor's amazing marbles, onyxes, bronzes and

drawings, over forty works in all, beggared description in conception as in their marvels of technical skill, and no attempt to indicate their character could be made in limited space. The case is somewhat simpler with the work of Egger-Lienz, although that, too, should have an article by itself. He had in this exhibition thirty-five pictures in tempera and in oil, some of them of vast dimensions. One, only, a mob following the Cross, was in the more traditional manner of the time when Egger-Lienz of Bolsano was the young historical painter of the Austrian Tyrol. Since the war, his work has gained in character by simplicity of coloring and composition; and, from the





SUMMER MORNING

AMEDEO BOCCHI

history still in the making before the painter's eyes, he interprets with the insight of genius, as in the group of peasants or villagers, evidently seized red-hot out of a charging line, which he called the "Dance of Death." There was the struggle for daily existence of the Tyrolean farm life in such pictures as the "Sower," the "Mower," the "Shepherds," the "Man and Oxen Plowing" (seen from behind), all of them done almost in monochrome.

Among the strongest suggestions of the indoor life was the pitiful "Women War Workers," an impressive group of father, mother and son standing in the attitude of prayer for the "Benediction of the Flour" that is to be made into their bread, and the great prize-winner, the "Dinner," a group of four rough men, seated around a table

and eating their meal with wooden spoons, from a large rough bowl in the center. The landscapes were, without exception, brown-toned suggestions of the rugged and now famous country of the higher waters of the River Adige. But that the painter also knows and loves color was proved by the "Corn Harvest," and in two portraits of his children. His self portrait was also in the soft browns and golden tints which have tempted some foolish lovers of comparisons to liken him to the French Millet, even to Rembrandt, neither of whom he resembles in the least, except in sincerity.

Two of the best decorative paintings were by Amedeo Bocchi; one, entitled "Summer Morning," was a new thing to me in Italian painting; the other, "Malaria," interpreting

the grief of a family over the death of a fisherman from this dread malady, the scourge of their beautiful sea-country of Terracina, which in the healthy season, however, is the paradise of Amedeo Boechi and several other well-known Italian out-of-door painters. These large panels were neighbors to Oskar Brazda's self portrait, portrait of a woman, and "Women with a Cock," forcible in pure, unmodulated color, and claiming for the new nation of Czecho-Slovakia a place in the "Young" art of the nations.

Another really fine girl nude, in decorative manner with a sunny, foam-tossing sea behind her, was Ettore Caser's "Youth." But the greater freedom of treatment in his larger canvas nearby, that of the gaily moving figures of a bacchanalian dance under a great tree, smacked too much of the facility of scene-painting. And that ought not to be, as anyone knows who has had the good fortune to see Caser's best work, either on exhibition at the studio in his native city of Venice or at his home in Winchester, Massachusetts, in the country of his adoption, to which, he says, he owes the blossoming of his art.

For promise and for technique that nothing short of genius can vouchsafe to so young a man, no one represented in the Venice International was even an easy second to Alessandro Pomi, pupil of Tito but disciple of Zorn, whose work he has studied assiduously. For drawing, composition, color, vigor and the exalted Venetian spirit, the three works which stood to his credit were convincing. For portraiture, there was the "Orator"; for sunlight and color upon color in the open, the "Festa" (sold the opening day); for a homely interior under a strong light, the "Vespero Intimo" with its sincere quality of sentiment, power of composition and warmth of color which captivated the purchasers for the New Museum of Tokio. That Alessandro Pomi will become a great and sure interpreter of his epoch, there can be no doubt if he is always able to resist the temptations of his own facility, as his master, Tito, does not. Some people even prognosticate that he has the temperament of a leader of the artistic thought of his time. Of that Americans may soon judge for themselves, since ours is the one country outside of his

own Venetia which young Pomi most desires to know and in which to be known.

Sculptures were to be seen in nearly all of the halls. In the Great Hall the place that had been so long waiting was seen to have at length received Domenico Trentacoste's bronze supine statue for the sepulchral monument of Bishop Bonomelli, a work that approaches the greatness of the Renaissance masters in conception, in modeling and in the casting. Attilio Selva's seated nude woman performing some symbolic rite and entitled "Rhythms" attracted much attention and was purchased by the government for the Modern Gallery of Rome. A. Pallafacchina's "Dancer" was stronger, if less charming than those of Troubetskoy, but more beautiful was the classic couple in marble by Romolo del Bo.

This year there were no Archipenko's, no startling, insistent paintings or sculptures, unless Wildt's might be so considered. If there had been such claimants, with any merit to back them, we may be sure that the management would have let them in, for the Venetian International is maintained by the municipality in the hands of enlightened lovers of art and of the good name of their city; Signor Vittorio Pica, the General Secretary, and Signor Romolo Bazzoni, the Director, are men of wide culture and experience whose perspicacity is not to be deceived, and who believe that any just claim to art should be allowed its hearing, or rather its seeing, before the open tribunal of the public taste, where so many "isms" have been weighed, found wanting and disappeared for ever.

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An exhibition of seventy-six photographs by the Pictorial Photographers of America was held in the main gallery of the Art Center, 65 East 56th Street, New York, from December 28 to January 12 inclusive. These were the original prints from which the illustrations in "Pictorial Photography in America, 1922" were made, each exhibitor contributing but one photograph. These pictures, representing many different processes and subjects and coming from all sections of the country, were chosen from nearly one thousand prints submitted to the Jury of Selection, and were representative of the best and most interesting work in current American photography.

# THE CHICAGO TRIBUNE BUILDING

THROUGH the courtesy of our contemporary, *Architecture*, we are not only reproducing herewith the winning design for the new building of the *Chicago Tribune*, but giving our readers the following facts in connection therewith. John Mead Howells, of New York City, son of the late William Dean Howells, one of the most admired and loved of American authors, has been awarded the first prize in the *Tribune's* \$100,000 competition for this design, and will be the architect of the magnificent building to be erected on North Michigan Boulevard at a cost of \$7,000,000. The immediate honorarium is \$50,000. Associated with Mr. Howells in the preparation of the design was Raymond M. Hood, of New York City.

The second prize of \$20,000 was awarded to Eliel Saarinen, of Helsingfors, Finland, whose associates were Dwight G. Wallace and Bertell Grenmen, of Chicago. The well-known Chicago architectural firm of Holabird and Roche was awarded the third prize of \$10,000. The remainder of the total of \$100,000 in prizes goes in \$2,000 allotments to ten recognized American architects who were invited to enter the competition, among whom mention may be made of the following: James Gamble Rogers, of New York; Guy Lowell, of Boston; Bertram G. Goodhue, of New York; the firm of Schmidt, Garden and Martin, of Chicago; Charles H. Bebb and Carl F. Gould, of Seattle, Washington; and Louis Bourgeois, Francis E. Dunlap, and Charles L. Morgan, of Chicago.

The new structure will be known as the Tribune Tower, to be executed in stone of a light color. The style is a Gothic expression of the American skyscraper, an expression of the structural fundamental of the theme, which is a steel cage. The fact that there will be no impediment to a view of each of the four sides of the building, and the further fact that its site is nearly square (100 by 135 feet), have given Mr. Howells an opportunity which he has seized with great skill and a fine appreciation of its possibilities.

The result will be an effect at once towering and militant. Mr. Howells says that the conditions he has had to meet provided the greatest opportunity that has yet been

presented to an American architect for the working out so admirably of effects which up to the present time have been realized in the beautiful Woolworth and Bush Terminal buildings in New York City. Those effects, centering around the dominant theme of a Gothic tower springing from the ground to a height of 400 feet, have, however, never been carried to the point so fully expressed in Mr. Howells' *Tribune* design.

"No competition for years," says the editor of *Architecture*, Mr. J. B. Carrington, "has brought out so many designs and engaged the talents of so many men of high standing in their profession as the one for the new building of the *Chicago Tribune*."

"The conditions were fair and generous in the extreme and made an appeal to architects all over the world. Hundreds of designs were submitted, and besides those awarded the great prizes there were ten invited competitors who received special prizes in acknowledgment of particular distinction. Many others won and merited high praise. The result of this notable competition promises not only to add another noble monumental building to our national architecture but to stimulate and encourage better design in general."

According to the *Tribune's* published statement, designs were submitted from every civilized country in the world (twenty-two nations were represented), "all of them beautiful in a marked degree."

"We have too often," to again quote Mr. Carrington, "been prone to think of Chicago as preeminently the embodiment of our so-called national spirit of commercialism, of restless and unmitigated materialism, of the essence of modernism and civic selfishness, indifferent to all but the great god of business and bunk. But we doff our hat to the splendid enterprise, the fine, uncontaminated idealism that is expressed in the *Tribune's* attitude," which is ably set forth in its comment on the winning design as follows:

"Mr. Howells has given the *Tribune* all that its heart was set upon. He has given it beauty and power. He has given us beauty, but not mere loveliness. He has given us majesty without unmeaning pomp.





*Courtesy of Architecture*

## CHICAGO TRIBUNE BUILDING

FIRST PRIZE DESIGN—\$100,000 COMPETITION

BY

JOHN MEAD HOWELLS, ARCHITECT

RAYMOND M. HOOD, ASSOCIATE

He has done something that will lift our new home out of the category of commercial profit-makers and will make it an ornament and an inspiration to the city we love. It is illuminating to read the earnest words with which he couples his architectural ideal with the *Tribune's* journalistic ideal of battle and of service."

It is interesting to know, in this connection, that Mr. Howells has been recently appointed by Secretary Herbert Hoover as consulting architect to take charge of the rebuilding of the University of Brussels. His work has been for many years notable for its fine taste and individual distinction.

## GEORGE LUKS

BY ELISABETH LUTHER CARY

THE FATHER of George Luks told him the other day, after the fashion of a man with his child, that he belonged to a "late ripe" family, that he had not yet reached his high-water mark, that probably he would reach it when he was about seventy, or perhaps a little older. This agrees with the testimony of his work. He continually is working, and continually passing into new phases or new regions or new forms of expression; not so much adding experience to experience and thus deepening his expression of life, as supplementing one adventure with another, keeping his mind lively with the infinite variety of its investigation.

The pictures he paints today show the ebullience and directness of a young mind. Nothing about them is fixed or strained or wearied. Yet their essential likeness lies in a quality to be found only in a mind that has been young a long time; a quality of sustained taste, of preferences at once flexible and stable, of thought for a future beyond the life of the individual. The color, for example, may be as radiant as you please, but you will find its radiance always lightly veiled, always making its force and brightness felt as existing in full intensity beneath the veil. And you will find that his pigment, however brutally it is thrust upon the canvas, however casual the stroke, is there to last more years than even a Luks may count upon. The picture of a boy with an apple—I forget the exact title—is an example of the way his painting ripens. It was tart and raw when it was shown soon after it had left his easel. The whites were chalk; the reds were like those a bridge painter puts on his iron girders before he lets any other color touch them.

It looked bold and crude. A year or so ago it was shown again. A number of years had passed, enough of them to have ruined a painting of weak constitution, and every year had added its testimony to the artist's technical integrity. The whites were like Alderney cream, the reds were those that burn in Flemish gardens, and the values came together in a beautiful tonality that had grown from within like the polish that comes on old wood with rubbing.

There are other canvasses, it is true, about which it is difficult to be sure—difficult, that is, for the mere critic; the artist himself entertains no shadow of doubt. There is, for example, his most exquisite interpretation of feminine beauty, "The White Macaw," a girl's head dimly pale under a large hat, a white kerchief lying softly about a cream white throat, arms of moonlight pallor. It was thinly painted, light over dark, a year or so ago, and it may behave as other things have behaved when the physical qualities of pigment have been defied. It is one of the elements of fun in living a long time that one will find out how such experiments succeed.

Occasionally Luks reaches back to Rubens and De Vos, picks up one of the subjects in which for their time they excelled, and shows them in their separate stars how they would have handled it today. The baby, "Mike McTeague," is a De Vos baby. There is one not unlike him in the Stäedel Museum at Frankfurt; the same round head in a close cap; the same firm, healthy contours, intelligent eyes, brilliant flesh and blood. But the McTeague is bathed in light; the features are molded with the questioning touch that Luks reserves for his babies,



THE KNITTERS (HIGH BRIDGE PARK)

GEORGE LUKS



NOVA SCOTIA GUIDES IN A STORM, LAKE ROSSINGNOL

GEORGE LUKS

Courtesy Kraushaar Art Galleries





THE WHITE MACAW

Courtesy Kraushaar Art Galleries

GEORGE LUKS

giving them a chance to develop this way or that—far be it from him to assume to be arbiter of their little destinies.

In the matter of subjects there is much temptation to become enumerative. The names are enough as in Amy Lowell's poetry. "The Spielers," "The New York Cabby," "The Bread Woman," "Czechoslovak Mary," "Little Milliner," "The Pawnbroker's Daughter," "The Pet Goose," "The Chieftain," "Knitters in the Park." If you have seen even one picture by Luks, such titles tell you a great deal. They tell you, for one thing, how he would detest to paint a President in broadcloth or a lady

in velvet with a train. Not even the texture of the velvet would comfort him. He likes splendor but likes it in its Bohemian aspect. A Czechoslovak chieftain cannot have too much of it to please him.

He likes nature where it is most natural, not in green, becatlled pastures but on the coast of Maine where gaunt rocks challenge the powerful surf, or in mid-ocean, or with Nova Scotia guides in a storm. He catches the rhythm of waves; he sees figures as incidents in a setting that dwarfs them.

Whether he paints with watercolor or oil or draws in pencil, he makes his medium his tool and refuses to be ruled by it, and he



MIKE McTEAGUE

Courtesy Kraushaar Art Galleries

GEORGE LUKS

imitates no one. The rock upon which he declines to founder is that of definition. He dots no i's and underlines no feature. In faces only the eyes detain him. And this is the defect of his quality. His brush gliding scornfully over the nonessential does miss now and then the quintessential. There are faces that are masks and bodies that are rag dolls in his sum of accomplishment. His public note that he has missed a trick and wait for the next play with confidence.

No one has seen him in his rôle of mural decorator, but on the wall of his busy studio is a sketch for a mural decoration that says

something no one else has said about a city. He has made the cathedral, the river, the bridges, the high buildings and low buildings, the trees and background hills into an organism every part of which belongs to the other parts helpfully, so that the landscape is handsomer for the contrast of the buildings and the buildings seem an outgrowth of the landscape. He has made the landscape appear the everlasting element in the scene, and the buildings, in spite of their deep and intimate connection with it, the element that changes and disintegrates. One almost could say that the buildings peopled the landscape as a warlike mountain race might



CZECHO-SLOVAK CHIEFTAIN

GEORGE LUKS





IN THE CORNER

Courtesy Kraushaar Art Galleries

GEORGE LUKS

bivouac in the country from which it sprang, swarming to the night's repose.

This power to suggest that life is a continuous flowing from one manifestation to another is not peculiar to this artist, but few have shown it so consistently. When he undertook a war painting the first thing he made it say was that war passes, that no episode of war lasts more than a day, that no military spectacle lasts more than a moment. He painted the French "Blue Devils" swinging up Fifth Avenue between the gay and brilliant crowds celebrating our entrance into the World War. It is a picture to outlast the pompous ceremonial canvases

brought into being but not into life by the mammoth struggle. It flashes with momentary gleams; sharp sunlight illumines the flags; the Stars and Stripes float from every building. The war as we saw it in the first personal reaction, our pulses tumultuous with the emotional recognition that at last it was our war. Everything moving and passing.

With the same swift touch upon the life of the city he has painted and still paints the beggars and boxers and dancers and actors who engage the momentary attention of the public, an ephemeral crowd fixed for the future by a singularly durable method, given a physical and, we fairly may assume, a

psychological immortality. "The Old Duchess"—just now she is out of date; as a personage she hardly interests us as we pass with averted gaze the shameful region of the picturesque. But she will come back as Pickwick has come back and Tony Weller and the Marchioness. The Cabby will come

back and the Spielers and all the people who made the low life of New York joyous for a painter. We then shall be aware that Luks alone has paused to bend his twinkling glance upon them, that except for him they would have left no visible mark to show the future how beautiful they were.<sup>1</sup>

## ART AND INDUSTRY—AN INDUSTRIAL ART SURVEY<sup>2</sup>

CHARLES R. RICHARDS of Cooper Union, New York, has for the past two years been conducting an industrial art survey under the auspices of the National Society for Vocational Education and the Department of Education of the State of New York, the object of which was "to ascertain as accurately as possible the situation existing in American art industries as to standards of design and the conditions that at present operate to limit these standards. The report, lately issued, is a volume of 500 pages—a document of the greatest interest and import. This survey was an essentially cooperative enterprise involving the assistance of eighty-eight individuals who served on trade and school committees as well as many others prominent in the art industries, and it represents a study of 510 producing establishments located in 55 different cities as well as of 55 schools giving instruction in industrial art. Aiming to improve American methods of training designers, it was deemed necessary to include a study of the schools of applied design in certain countries of Europe. For this purpose a representative was sent to Europe in the spring of 1920 to inspect and study the schools of applied design in France, Switzerland and England. The development of the reports of the schools in England and France was greatly assisted by eminent educational authorities in those countries. In regard to industrial art education in Germany the survey has been able to make use of a modi-

fication of the report prepared in 1912 by Dr. James P. Haney for submission to the Board of Education of New York City. The pre-war situation in regard to applied art instruction in Austria-Hungary has been described by Prof. Gyula Mihalik, until recently director of the Royal Hungarian School of Industrial Art at Budapest.

The first part of the report is made up of what is called Trade Studies—costume-making, textiles—printed silks, printed cottons and cretonnes, woven pattern silks, tapestry, pile fabrics, carpets and rugs, embroideries and laces, woolens, fine jewelry, medium and low grade jewelry, silverware, high grade furniture, medium grade furniture, lighting fixtures, ornamental builders' hardware, wall paper, ceramics and printing. In each case somewhat the same order is followed—an explanation of the industry, a discussion of the nature of design used in industry, where designs are obtained, how new designs are defined, the work of designers, training of designers, remuneration and demand, and finally training recommended by established representatives and by designers, museum collections bearing upon the trade and a general summary of the conditions.

To the general reader this opens an unknown world and one full of interest and even romance; to the youth of the country seeking placement and a share in the world's work it opens new doors of opportunity. Each industry is a problem in itself surrounded by different conditions and presenting varied

<sup>1</sup> A notable exhibition of Mr. George Luks' paintings was held at the C. W. Kraushaar Galleries, in New York, during the month of January.

<sup>2</sup> "Art and Industry," by Charles R. Richards. Five hundred pages of text; bound in boards. Regular edition distributed through the MacMillan Company, Publishers, New York. Price, \$2.00.

requirements. It was the World War which strikingly brought out our dependence upon European taste and it was during the latter part of that period that our poverty in American trained designers became apparent. Curiously enough as a nation we have been disinclined to invite to our shores skilled workmen from whom our American born workmen might have learned, but have preferred to import the manufactured articles imposing a high tariff, and hence have not become earlier producers. Strides have been made, however, as the Richards report shows, in recent years, and it would be well if great heed could be given to the recommendations which the report makes in its summary or conclusions. "*One matter is clear,*" to quote the report directly. "*If we are to attain fullness and maturity in our national life we must inevitably reach the point of expressing ourselves artistically as well as materially, for no nation can attain full spiritual and intellectual development until it comprehends in its own life all the powers of expression needed to satisfy its aspirations and desires.*"

It is plainly pointed out that on the economic side we have obviously the strongest reasons for endeavor in this field, for at present we pay a heavy toll to Europe for art products and designs when the highest artistic standards will bring us a world market. This is the age of the machine, and it is truly said that "whether we borrow or whether we create, the art that will minister to American needs will be the art of the machine, for only through quantity production and the machine can the needs of modern democracy be met."

Under the heading "Education of Public Taste" the following are mentioned as factors which are materially aiding development: instruction in drawing, color and design and art appreciation in the public schools, education through civic development and public monuments both architectural and sculptural, exhibitions of fine and applied art, museums, department stores and shops, women's clubs, and most potent, illustrated art magazines and magazines devoted to women's interests, particularly our graphic advertisements. The records of the survey show that our designers and manufacturers do not use the art museums to any large extent. They have not ac-

quired the museum habit, partly because the museums as a rule have not taken active measures to reach and serve the designers, nor have museum collections until lately been developed properly along these lines. The author of the report declares that the museum of tomorrow will not be content with preserving and presenting what is finest in the art of the past but will concern itself with the fine things of the day giving them place, if only a temporary one, with those of previous generations. He insists that far more frequent exhibitions of our industrial art products are needed in order that the public may learn more about them and the designer and manufacturer gain stimulus and suggestion. But he adds that, to obtain the best results, the material admitted to such exhibitions should be selected by persons of recognized artistic taste, and it should be exhibited under conditions that will attract most attention to its aesthetic quality. The arts and crafts movement, he says, needs to be nurtured and encouraged notwithstanding the fact that it has had such distinguished advocates as Ruskin, Morris and others. It should, he insists, become a vital element in our artistic evolution, its creations playing the rôle of "the poetry of industrial art." But, he wisely adds, it should be encouraged only on the condition that it produces art and not merely craftwork.

The education of the retail salesman dealing with artistic goods is pointed out as a possible potent factor in the development in public taste. A statement published in the *Journal of the English Design and Industries Association*, supporting this contention, is quoted as follows: "Given an educated and specially trained race of distributors they would leaven the whole lump, working backward on the producer and forward on the public."

Mr. Richards says that but a small fraction of American manufacturers today recognize the fact that artistry in their products is a commercial asset. For the most part they are concerned little with the effort to make really fine things. Although a large majority employ designers, marketable quality seems to be the end desired rather than the production of things more and more beautiful. To merely meet the public's demand satisfies the ambition of almost all. The larger opportunity of leading public taste



seems little realized. Quantity production inevitably makes toward standardization of form and limitation in variety. The main problem is to raise the artistic standard of the great middle field. Standards in this field must be carried forward by the few that cater to the best in consuming taste. France is awake to the need and is planning a great and international exhibition of modern decorative and industrial arts to be held in Paris in 1924. Switzerland and England are alive to the situation and in schools and exhibitions are doing what they can toward the development of better designs for the common grades of manufactured products.

There is need in this country for the enactment of a law that will protect designs from being copied or stolen. German designers are awake to the opportunities afforded by our standard manufactures and are determined to have a share in them. We must have better designers. Our manufacturers in certain industries at present go to France and other countries for their best designs. A certain proportion of designs used in American industries is obtained by purchase in Europe; another portion is obtained by copying European examples; the remainder are developed by designers in this country and come through three channels: staff designers, commercial design studios and free lance designers. The staff designer is usually a person who has developed through practical experience in the business and who has rarely received training in an art school. These men, Mr. Richards says, are true products of the country's civilization and evolve in much the same way as leaders in finance or business or engineering. They are more or less independent of schools and find their place through inherent strength and talent. Upon the quality and number of such persons that our civilization can develop and support depends to a large extent the future of American industrial art.

We are told that the commercial studio of design bears a striking resemblance to the craft workshop of the guild period of industry. The head of such a studio is both a master craftsman and a master merchant. His raw material consists of ideas which through skill and knowledge are transformed and materialized to meet the requirements of modern production. Such studios under

favorable conditions could become very important training schools for the development of young talent, but to accomplish this end leadership of high intelligence, artistic ability, and practical knowledge is needed as well as far-seeing and enlightened self-interest.

A large portion of the designs used in several industries, notably in some of the branches of the textile trade, in the manufacture of wall paper, and particularly in the case of commercial artists producing advertising matter, are furnished by free lance designers, mostly young persons who have had various degrees of art school training and possess a large amount of real and latent artistic ability. As a system of production and supply, however, Mr. Richards says, this large dependence upon free-lance artists is not one that makes for advancing standards, and characterizes the system as extremely wasteful of artistic talent. The problem of the designer is paramount. Upon his talent and capacity we must largely depend for the realization of beauty in our art products, but at the present time only a minority of designers in the art industries have been especially trained. The European art school is cited as superior with a better system of selection of student material, supervision and inspection of classes by a central authority, better quality of instructors as regards culture and training and frequency of small classes. In America we have but one notable case of a school of applied art under state administration. Mr. Richards questions whether we need more schools in this field at present. That we need schools that function better, he says, there is no doubt, but he is inclined to believe that we now have more than sufficient. This is in the nature of a surprise.

Development of textile school training for designers of woven pattern textiles is, however, indicated as a need of the near future. In other fields the advance of standards depends on developing a higher order of taste on the part of the buying public and upon the readiness of manufacturers to invest their products with finer artistry rather than upon new school provisions. Mr. Richards advocates a modification of the training now given in many of our schools in the direction of more specific instruction and with greater reference to commercial re-

quirements which will enable graduates to enter upon practical work. The plan he recommends is a system of applied art schools consisting of "a number of general schools where a sound basis of culture and skill may be developed that will serve as a foundation for any field of practical design, supplemented by a number of special schools or classes that will allow students to advance further in the particular requirements of certain art industries. For the support of the first type of school, state, city and private funds and private initiative may be relied upon. For the latter, it would seem apparent that financial cooperation on the part of manufacturers is needed." To bring about such cooperation on a systematic basis, trade relations with the whole field of art education needs to be developed and organized.

Mr. Richards heartily recommends co-ordination of effort on the part of the several forces already at work in the field. He suggests that an organization patterned on lines somewhat similar to those of the British Institute of Industrial Art or the Design in Industries Association would be of much value. He emphasizes the need of a higher quality of youth in our schools and urges that some promise or indication of special ability should be exacted from those admitted. We need higher material rewards for designers and a more recognized and dignified status—such a status as the designer has in Europe. The architects are today, Mr. Richards affirms, the best educated and most broadly cultivated of workers in the field of applied design, because they have had an extended training, involving a broad cultural scope, and they represent a group in which social and intellectual selection has played a considerable part. For the elevation of our art teaching Mr. Richards urges the need of a better qualified instructing staff—men and women not only talented and earnest, but experienced and cultured.

He deplores the short cut which our American youth is always seeking and shows it to be the bane of real accomplishment on the long road of art. The most important office of the schools of art, he finds, is in nurturing individuals who are exceptionally gifted and who can thus, properly trained, carry their achievements to higher levels.

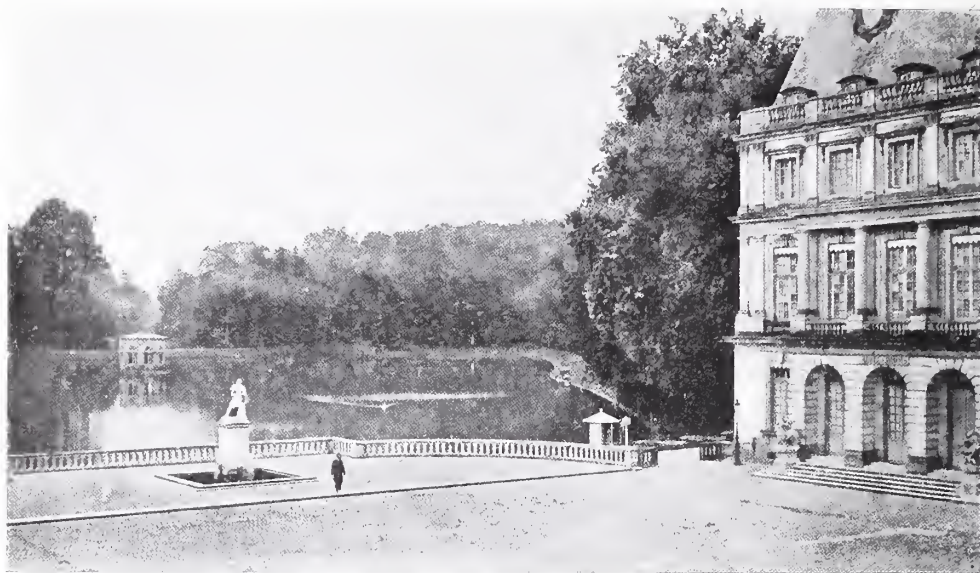
The common criticism of art schools by manufacturers is that they are not practical—a criticism partly just but also partly unjust—a reproach which might well be removed by closer relation on the part of the schools to the industries and vice versa. The industries must admit young persons from the art school into their ranks and assume responsibility for guiding them and further developing them. The bridge to connect the schools and the industries must be built out from both sides. Finally "*our people must be educated to the belief that the development of our industrial arts is a spiritual as well as an economic achievement necessary for the country's growth, that a fine quality of art in American life constitutes for us a national need.*" And so after carefully reviewing present conditions this report leaves one with a vision—a splendid combination of the practical and the ideal.

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The Brooklyn Society of Etchers held its Seventh Annual Exhibition in the Brooklyn Museum from December 20 to January 28. The exhibition comprised 222 exhibits, including many by non-members. Print makers in all parts of the United States were represented, among whom may be mentioned John Taylor Arms, president of the society; Clifford Adams, William Auerbach-Levy, Frank W. Benson, Sears Gallagher, Anne Goldthwaite, Ernest Haskell, Arthur William Heintzelman, E. Hesketh Hubbard, Alfred Hutton, Troy Kinney, Ralph M. Pearson, Joseph Pennell, Ernest D. Roth, and George C. Wales.

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Mrs. Alvoni R. Allen, chairman of the Department of Art of the New Jersey State Federation of Women's Clubs, has purchased a painting by Miss Felicie Waldo Howell entitled "At Anchor," which she will present to the club in New Jersey which shows at the close of the current year the best record for constructive art work. The prize will be awarded at the annual meeting of the State Federation in Atlantic City, May 2. The judges are to be Mrs. Gladys Brannigan, secretary of the National Association of Women Painters and Sculptors, and Mrs. Christina Morton, former president. The reports will be sent in on April 15.



PALAIS DE FONTAINEBLEAU—WING OCCUPIED BY THE SCHOOL OF MUSIC

## THE FONTAINEBLEAU SCHOOL OF THE FINE ARTS

**I**N THE Palace of Fontainebleau, after months of careful planning and mature consideration, there opened about two years ago, a summer Conservatory of Music for American students, known in France as the Conservatoire Américain and in America as the Fontainebleau School of Music. This school was an outgrowth, or aftermath, as it were, of Mr. Walter Damrosch's Bandmasters' School at Chaumont, and the reason for its installation in the historic Palace of the Kings of France lay largely in the fact that M. Maurice Fragnaud, Sous-Prefet or Governor of Fontainebleau, a lover of music, took an interest in it and sponsored it from the first. Owing also to the direct patronage of the Ministry of Fine Arts, it was able to include in its faculty some of the greatest teachers of the Paris Conservatoire, such as Widor for the organ, Phillip for the piano, Capet for the violin, Vidal and Nadia Boulanger for composition.

The success of the school was undoubted from the start. Nearly a hundred pupils each year reaped the benefits of its teaching, not only in improved technique but above all in a widened musical horizon, for the most noted composers came to give con-

certs of their own works and the greatest instrumentalists played intimate programs for the students only. They, too, had the beautiful gardens of the palace and the vast forest in which to wander and to dream, and Paris, with all its inspiration, was but a short hour away.

From the very beginning it was planned to extend this music school to include departments of architecture, painting and sculpture, and thus make of it a veritable School of the Fine Arts, the environment of the palace clearly indicating it as an ideal spot for the foundation of such a school. There had been formed, soon after the armistice, as part of the Army Educational System, an Art Training Center at Bellevue near Paris, of which the late Lloyd Warren was director. This school, even in its short life, left an indelible impress upon its students and upon its faculty, all of whom united in saying at its close: "What a pity that some similar institution could not be founded upon a more permanent basis!"

Now, through the generous aid of the French Government, this will be made possible, and another wing of the Palace of Fontainebleau will be transformed into





PALAIS DE FONTAINEBLEAU AS SEEN ACROSS THE CARP POOL

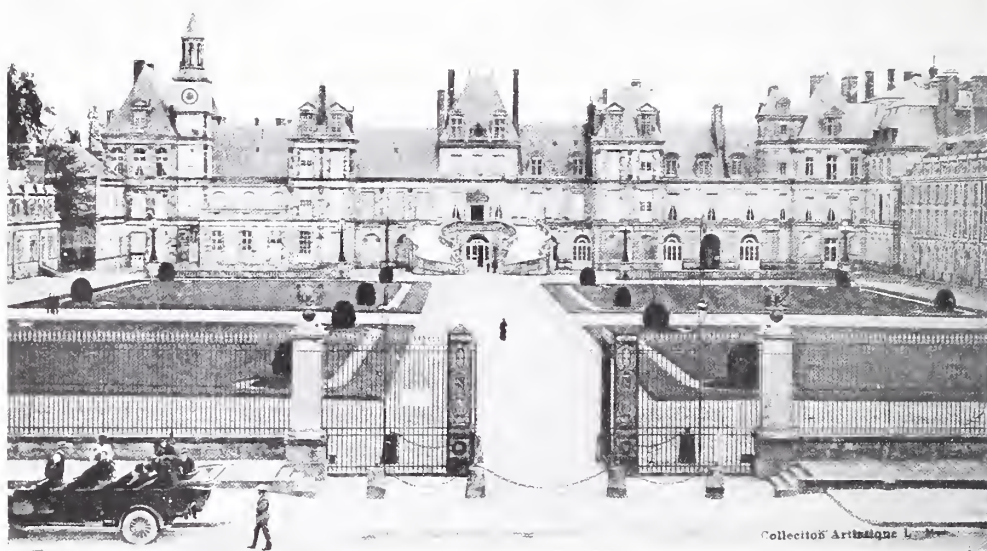
ateliers for American architects and painters, advanced students who can profit by three months' intensive study of the tradition and culture of an older civilization. For we all agree that the student can now find at home, in America, all the necessary

facilities for the study of the technique of his art, our art schools being second to none in their efficiency.

But the Fontainebleau School of Fine Arts will aim more particularly to awaken the intelligence of its students to the more



PALAIS DE FONTAINEBLEAU—ALLÉE DE MAINTENON

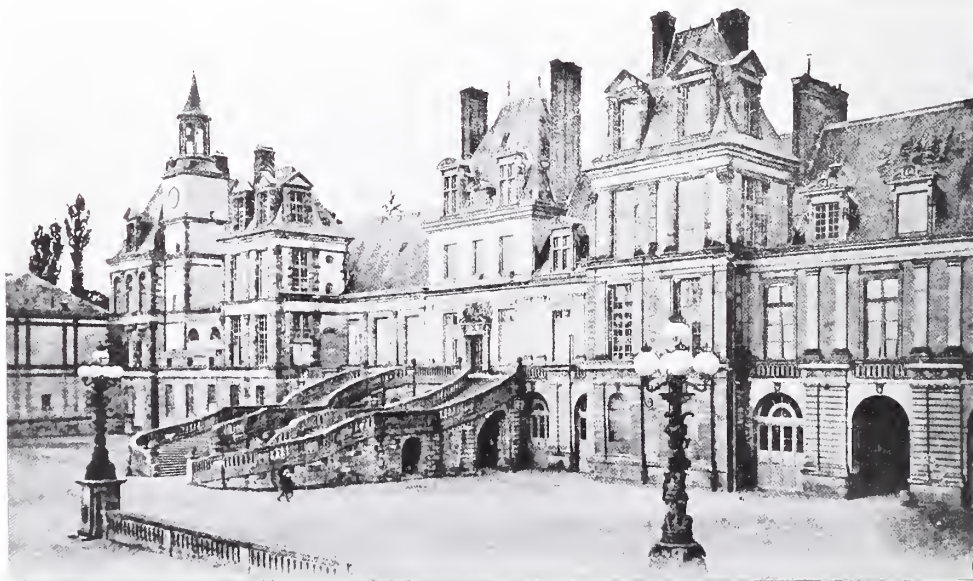


PALAIS DE FONTAINEBLEAU—MAIN ENTRANCE AND COURT

serious problems of their art and stimulate their interest in the relation of the various plastic arts to each other. This will be done by travel; by lectures which the entire student body will attend; by frequent study trips with competent guides, often

the directors of the museums themselves, to public and private collections, and by visits to the studios of great artists.

This was the method adopted at Bellevue, and its influence upon the students was far-reaching and significant. In the case of



PALAIS DE FONTAINEBLEAU—PRINCIPAL FACADE AND FAMOUS CIRCULAR STAIRCASE



the Fontainebleau School, the possibility for such study will be greatly enhanced by the fact that the ateliers are in the palace itself—that vast storehouse of artistic riches, containing, as it does, decorated rooms of all periods from the time of Francis I to the First Empire, with their tapestries, furniture, decorations, hangings, pictures, complete, that have served as models and as inspiration to artists for centuries.

The students, though lodged by the care of the municipality in the town, all take their meals in a refectory in the palace itself, seated at tables for six or eight. A big motor-bus has been secured for their excursions to neighboring chateaux like Vaux-le-Vicomte, Courances and Fleury and to the venerable churches and picturesque villages that are the wealth and glory of the Ile de France.

What more profitable summer could be devised for the art student? Instead of wandering aimlessly about and depending for information upon his Baedeker, he will lose no time in filling his mind with ideas that will be of use to him all his life. Already a large number of our most important schools and ateliers, through their directors, have expressed their interest in this scheme and have promised their cooperation by trying to send their best pupils, so that the student body promises to be a strong one and advanced enough to profit by the exceptional advantages offered by the school.

The general direction of the Fontainebleau School of the Fine Arts has been entrusted to M. Laloux, the famous *patron* of the Ecole des Beaux Arts in Paris, who has formed the talent of some of our most distinguished American architects. M. Carlu, who was at Bellevue and has also criticised at the Carnegie Institute in Pittsburgh, is to be Director of the Department of Architecture, while the Department of Painting will be directed by M. Gorguet, a man of wide experience who has designed cartoons for the Gobelins tapestries and painted decorations in public buildings. A number of other well-known men will be attached to the school as special instructors and lecturers: Lejeune for decorative sculpture, Baudouin for fresco painting, and so on.

The American Committee is concerned solely with the recruiting of students. Its direction has been placed by the French

authorities in the hands of Mr. Whitney Warren for the Department of Architecture, care Beaux Arts Institute of Design, 126 East 75th Street, New York; and of Mr. Ernest Peixotto for the Department of Painting and Sculpture, care The Mural Painters, 215 West 57th Street; while its Executive Committee consists of the Presidents of six of our leading art organizations: The National Academy of Design, the National Sculpture Society, the Mural Painters, the Society of Beaux Arts Architects, the Architectural League and the Beaux Arts Institute of Design. Further information about the school may be had by applying to the chairman of either of the two committees.

### ROMAN FELLOWSHIPS

The American Academy in Rome announces its competitions for Fellowships in architecture, painting, sculpture, landscape architecture, musical composition and classical studies. The stipend of each Fellowship in the fine arts is \$1,000 a year for three years. In classical studies there is a Fellowship for one year with a stipend of \$1,000, and a Fellowship paying \$1,000 a year for two years. All Fellows have opportunity for travel, and Fellows in musical composition, from whom an extra amount of travel is required in visiting various musical centers in Europe, receive an allowance not to exceed \$1,000 a year for traveling expenses. In case of all Fellowships, residence and studio, or study, are provided free of charge at the Academy.

The awards of the Fellowships will be made after competitions, which, in the case of the fine arts, are open to unmarried men who are citizens of the United States; in classical studies, to unmarried citizens, men or women. It should be particularly noted that in *painting and sculpture* there will be no formal competitions involving the execution of work on prescribed subjects, as heretofore, but these Fellowships will be awarded on the basis of a thorough investigation of the artistic ability and personal qualifications of the candidates. To this end, candidates are requested to submit examples of their work and such other evidence as may assist the jury in making a selection.

Entries will be received *until March 1.*





IN SCHOOL

AN ETCHING

BY EILEEN SOPER

REPRODUCED BY PERMISSION OF A. C. AND H. W. DICKENS

## EILEEN SOPER

BY HOWELL C. BROWN

Secretary Print Makers Society of California

**I**T IS almost an axiom that an etcher must go through years of preliminary drudgery before he can gain control of that most difficult of mediums, but Eileen Soper, a little English girl, seems to have been born to prove an exception to the rule. However, once in a while the Fates are kind to mortals and allow a genius to override all rules.

Two years ago George Soper, a well-known English etcher, wrote us that he was sending to our International Exhibit, not only his own work, but that of his fourteen-year-old daughter as well. He asked that they be submitted to the Jury of Admission to the Society and that of the International Exhibit also. We were delighted with her prints and she was at once elected to active membership in the Print Makers and all four proofs were accepted and hung. This was the first public exhibit in which her work had been

shown, and, encouraged by the reception we had given her, she sent that same year to the Royal Academy and had two of the same plates accepted and hung. The jury of that society knew nothing of her age and took her work on its own merit.

From that time on her success has been phenomenal. Proofs from her plates are much sought by collectors, and the editions are soon exhausted. The subjects of her etchings are always children—children at play or at rest, and they are done with a maturity of observation and an economy of means worthy an artist many times her age. Her draftsmanship is impeccable, and she knows the value of every line, never using two where one will suffice. Her father writes that she has never had any academic training and that he never interferes with her work in any way other than by criticism. All this success has not spoiled her and she remains the whole-

hearted child, interested in her pets and the life about her as much as in her plates.

It is dangerous to prophesy in regard to any artist, and especially such a young one, but from time to time it seems that a real genius is born into this world and apparently this is one of those occasions. If her talent continues to develop as it now

gives promise, we look forward to seeing her name among those of the really great etchers of the world.

This little notice might be expanded to many times its size, but the accompanying illustration will show, far better than mere words, the unique quality of her genius. It has exceptional merit and charm.



Courtesy Chicago Art Institute

JOSEPH PENNELL, ETCHING

A PAINTING BY  
WAYMAN ADAMS

# FEDERATION NEWS

## MEMBERSHIP CAMPAIGN

The membership drive has been much more than a membership drive, for in addition to securing members we have received remarkable publicity throughout the country, and the interest in art has been given a permanent stimulus in a large number of communities.

The tremendous correspondence in connection with the campaign has revealed a great deal. It has shown a crying need for the very things which the Federation offers; it has shown an enthusiastic appreciation of the help already received from the Federation in countless communities; it has shown such a sincere interest in the Federation on the part of individuals that they were willing to give of their time and strength at one of the busiest seasons of the year, and in the face of obstacles of ill health, conflicting drives and numberless obligations.

The drive by January first had increased the membership of the Federation by 50 per cent. This is a remarkable showing, considering the small number of committees we were able to get actively started before the holidays. A great many committees will function in January and February. A large committee has been appointed in Cleveland, with Mrs. Harry L. Vail as chairman.

## AWARDS

The awards have been made in the eastern, central and southern states as follows: Eastern: First, Erie, Pennsylvania, painting by Frederick J. Waugh, "Tropic Surf"; Second, Lancaster, Pennsylvania, etching, "Hovering Geese," by Frank W. Benson; Third, Brunswick, Maine, Medici print, "The Sackville Children," by Hoppner. Central: First, Oxford, Ohio, painting "The Pines," by Charles Warren Eaton; Second, Fort Dodge, Iowa, etching by Everett L. Warner; Third, DeKalb, Illinois, Medici print, "The Sackville Children," by Hoppner. Southern: First, Georgetown, Kentucky, painting by Birge Harrison, "New York in 1900"; Second, Fort Worth, Texas, etching by Lester G. Hornby; Third, Farm-

ville, Virginia, Medici print, "The Sackville Children," by Hoppner.

In every community where a campaign has been put on our membership has been more than doubled. In Erie, Pennsylvania, a manufacturing city of 93,000, the membership was increased from 1 member to 161. In Lancaster, Pennsylvania, a city of 53,000, where we had 3 members, the present total is 86. In Youngstown, Ohio, with 132,000 population, over 90 new members were secured, 8 of them active. In Fort Dodge, Iowa, with 19,000 population, through a remarkable campaign put on by the *public schools*, the membership was increased from 1 to 68. Such teachers are community builders in the finest sense of the word. In Rockford, Illinois, 48 new members were enrolled, with 2 as a beginning. DeKalb, Illinois, with less than 8,000 population, secured 21 members, with none as a beginning. Fort Worth, Texas, with 106,000 population, increased from 3 to 120 members. Waxahachie, Texas, with less than 8,000 population, made a splendid showing of 8 members, with none as a beginning. The chairman had apologetically written before her campaign "There will not be many, I know, but perhaps it will help introduce the American Federation. I am sorry I cannot do more. If you but knew a small Texas cotton town during a year of crop failure, you would understand!"

## CORDIAL COOPERATION

The following extracts from letters show what a gracious response our appointment of chairmen secured from extremely busy people:

From Texas:

"I will be very glad to do what I can for the Federation. I have enjoyed the magazine since 1917 and the privilege of being a member. I thank you for the opportunity to pass it on to others."

From Iowa:

"I am not an uplifter in any sense of the word, but I do so thoroughly believe that the spirit in man which responds to art promotes a human sympathy which helps to break down barriers between nations and between races that in this cause I am glad to do my bit, though my work is



very heavy and I am not as strong as I'd like to be."

Another from Iowa:

"I thank you heartily for the honor you have bestowed on our city by giving us a chance to be associated in a small way with your wonderful work, and any time I can interest anyone I will do so."

From New York State:

"While I am a very busy person, I am willing to accept the chairmanship of our local committee, as I know it to be a worthy cause and one in which I am deeply interested."

From Connecticut:

"It is needless to say that the word 'drive' or 'campaign,' since we have been so over-driven, brings a curious sinking of the heart to those asked to assist. However, a united effort of some kind doubtless obtains results that the desultory attempts do not effect. Certainly in anything that will aid the work of The American Federation of Arts I will do my best. It certainly does a great deal of good work."

From Kansas:

"I am delighted to be offered this opportunity."

From Idaho:

"We want to help the A. F. A. We respect its influence for good in the art world, and we will do the things which will increase its membership."

From Alabama:

"I am very much interested in seeing your work grow in every respect. I am therefore doing all I can to further the work."

From Florida:

"I am heartily interested in the Federation, and if I can be of any service here in my new home and community, please give me the privilege of serving. I shall be glad, indeed, to help in any way possible here, so don't hesitate to call on me."

From Ohio:

"I am very busy, but will do this for you, since you are depending upon me. We are busy people, but will give of our time to invite our friends and the people of the community to become members of the Federation. . . . We are doing all we can to secure as many members as possible, and to create an interest in art in our community."

Later the chairman wrote:

"We are creating a new enthusiasm in art, and that is a big thing."

In this town of 2,000 people, 25 members were secured by this committee and organized into a chapter.

#### APPRECIATION OF THE FEDERATION

That the Federation is appreciated in all sections of the country is convincingly shown in these extracts:

From New Jersey:

"We are wholly in sympathy with your Federation and it has our admiration and approval in every way, and we hope that we may be of service in extending your membership."

From Texas:

"I heartily endorse and approve the work of the American Federation of Arts and all it is doing for art in America."

From Illinois:

"We are working for the prizes, although I feel keenly that our town will be benefited by the number of members if it does not get the prize."

From New Hampshire:

"I have been a member of the Federation for a good many years, and I am heartily in sympathy with the splendid work it is doing and would do anything that would tend to make the lives of this city richer by coming in contact and seeing beautiful works of art."

From Ohio:

"Your Federation means so much for the development of art in this country."

From Montana:

"We are, as you know, trying to interest our students in the work of the Federation *as part of their art education*, and have the *AMERICAN MAGAZINE OF ART* on our reading table."

From Virginia:

"I am, of course, very much interested in the work of the Federation and will do all I can to further its work."

#### APPRECIATION OF THE MAGAZINE

Of course we did not need to be told that the *AMERICAN MAGAZINE OF ART* is appreciated, but it was gratifying to receive innumerable letters like the following:

From Illinois:

"I enjoy my magazine more than any other that comes to me regularly and often bring out a year's collection to let friends see the beautiful illustrations. My two little grand-daughters, seven and ten, go through them over and over and are becoming familiar with many lovely things."

From Michigan:

"The copy taken by the Art Association is turned over to the University Library, where it is in great demand."

From Idaho:

"The A. F. A. MAGAZINE will appeal strongly. It is more than good—it is surpassingly good."

From Nebraska:

"I have enjoyed the *ART MAGAZINE* very much, and it has been a great help to us in our work."

### From California:

"This is not a very large place, but quite a number of ladies are helping to interest others in joining the Federation, not so much to win the prize, but for the real good from the magazine and the membership."

### NEED FOR THE FEDERATION

The acute need which exists in many sections of the country is evident from the following extracts:

#### From Virginia:

"I will add that there is practically no place in the whole United States that needs the help and advice of the American Federation of Arts more than . . . . . does at this time. We need help and we need sympathy in what we are trying to preserve."

#### From Kansas:

"We certainly need your help and inspiration."

#### From Illinois:

"I am seriously interested in the promotion of art and know the good produced by it in the common life. We need its influence here very much."

#### From Kentucky:

"How I wish my enthusiasm for this work were worth more to you (she writes from the hospital). I do believe heartily in the American Federation of Arts and see so clearly the need our state has of just the service it is ready to give us."

#### From Tennessee:

"I have only recently in a talk stated how valuable I feel the Federation is to the entire country. You know how I feel about the Federation. I wish it every success in the world."

#### From Ohio:

"I think your plan and purpose splendid. It offers a big vision for towns that do not have the advantage of art as in bigger cities."

#### From Alabama:

"I do believe there is a germ of interest in art here, which may grow, but it will do so very slowly; however, I know of no means that will so advance it as the American Federation of Arts."

### UNEXPECTED INTEREST

One of the most encouraging things about the campaign has been the fact that the chairmen frequently discovered infinitely more interest in their communities than they themselves anticipated, as the following extracts show:

From Maine—At the beginning of her campaign, one chairman wrote:

"There is very little wealth in the town. The town is clubbed almost to death. We all support

the Dramatic Club, the Orchestral Society, the Saturday Club, an Art Club, and every sort of community, church, philanthropic and other organization that you can imagine down to the Pine Grove Cemetery Association! I have been chairman of so many drives—all of the Liberty Loan drives in which the women worked during the war, Y. W. C. A., Red Cross, famine relief etc., that I know pretty well the pulse of the people, financially, philanthropically, intellectually and artistically.

Perhaps the above is sufficient to show you that I can hardly hope to find many new members for you here. I do not think it is worth while to form a committee."

#### Later she wrote:

"In the beginning I wrote you how small a chance of membership there would be in our little college town of 7,261 inhabitants, of whom more than half are French Canadians, chiefly employed in the mills. I am happy to tell you that we have twelve. I can hardly hope that we may win an award. I assure you, however, that should it happen, it would give a tremendous art impetus here. We are far removed from art centers, but the town is loyal and alert."

From a town of 12,000 population in West Virginia, which sent in twenty-two members, the chairman wrote:

"I was afraid we would not meet with much success, so near the holidays, and as there have been so many 'drives' recently. But the enthusiasm has been very marked and pleasing."

#### From Indiana:

"We are working very diligently here to have a rebirth in interest of things artistic. Our efforts are being met in a fine spirit by the public. I believe that a strong pull and urge from your headquarters is helping wonderfully."

Even some of the cities which secured the most amazing results were not very optimistic at the start. Fort Worth, Texas, where 120 new members were secured with one as a beginning, had written:

"There are so many demands in a fast-growing city like Fort Worth where everything has to be provided, and in consequence of the lack of money and having to adopt makeshifts, many things have had to be provided three and four times over again in my short life, you will understand that we cannot hope to secure a great number of members, but each member will add to the number and the publicity of the campaign will do much to arouse interest in the work."

Erie, Pennsylvania, where over 160 new members were secured, wrote:

"I am not certain what or how much I can accomplish in this manufacturing city, against ignorance and indifference with regard to art."

Kentucky also surprised herself, the chairman writing:

"Now please don't expect our people here to flock *en masse* to the standard of art, for we are having trouble in getting funds for all our activities this fall; lots of people haven't got it and lots of others have slumped. But I shall be glad to make the effort, for there seems an awakened interest in it here. I find the public school teachers are paying a university professor to come here once a week to give them lectures on art."

Later she wrote:

"I have found quite an enthusiastic response, and in unexpected quarters, too."

She finally sent in twelve members from her town of 4,000, and wrote:

"I hope that this is the beginning of better things for art in our community. There is no teacher of art in our city school, nor in our college, and we should have both. But we have *one* art enthusiast, who has an art class in his office—any child, any age, comes at any and all hours and he gives them all he knows without money and without price."

#### METHODS USED

Since everyone is interested in knowing just how some of these splendid results were secured, we wrote to the most successful chairmen for suggestions for the future.

We are taking the liberty of quoting at length from a letter we received from Mrs. Catlin, the chairman of the Erie, Pennsylvania, committee. Her letter is an inspiration, and to meet Mrs. Catlin herself is a privilege.

"MY DEAR MISS HAWLEY:

"Your letter received yesterday was very gratifying. I am sure I do not know how to advise any chairman except to 'Go to it.' Unless they agree with me that there is little difference between religion and real art, I doubt if they can even take my advice. I think I will have to open my heart quite wide to explain 'how it is in Erie.'

"To begin with, I am over seventy-six years of age, have been a teacher of art in Erie for over fifty-eight years, or perhaps I had better say a 'preacher' of art, its high ideals and saving grace! So my interest in the Federation campaign was enlisted far more for the benefit I believed the *MAGAZINE OF ART* and the generous ticket would give in our families, perhaps, than in an idea of a contest for a prize.

"Hence, I asked a number of influential people to lend me the use of their names as a committee. The press was willing to give space, but disclaimed all knowledge of art.

"Then I spent hours daily at my telephone, calling up our best people, setting forth to them that the American Federation of Arts was the best and only organization of the kind in this country—devoted to promoting art for its own sake every-

where—that it wanted to enlarge its influence and to this end it sought members among the cultured classes.

"Also, that the *MAGAZINE OF ART* was its organ—that of itself it was a work of art, mechanically perfect—its articles were intelligent, and gave what we ought to know and also the art news up to the minute. On this basis I asked them to join an organization of which they had never heard for the most part.

"I put these things in the foreground and the prize in the background, and secured 100 of the 161 names myself. I could not have worked for the prize as a purpose or a reward. If, however, we do win one, we shall appreciate it at its true worth.

"Please pardon this unusual and personal outpouring of my spirit, and believe me

"Most sincerely yours,

"(Signed) LOUISA CARD CATLIN,

"President Art Club of Erie."

Miss Margaret Evans, the art director of the Butler Art Institute, Youngstown, Ohio, wrote us explaining how her committee secured such splendid results. This letter is so suggestive that we are quoting it in full.

"DEAR MISS HAWLEY:

"Your letter dated December 16 at hand. We used the following plan in our campaign.

"The eight people who were selected for the Invitation Committee were each deeply interested in art, lived in different sections of the city, had experience in meeting people in a business way and are in sympathy with me in my work.

"I sent each of these your letter to the Invitation Committee, one of your pamphlets and also a personal letter explaining my plans. I asked each of them to choose eight people to work on a sub-committee and to meet with me the Wednesday before our campaign began to go over our plans. Every worker, 73 in all, gave me a list of names of people that were to be approached.

"I checked each of these lists to avoid duplication, returned the corrected lists to the workers, then sent to each person on their lists a personal letter from the Butler Art Institute and one of the pamphlets you sent me to use.

"In the meanwhile, both of our leading papers wrote up the campaign, the *Vindicator* using all the material you sent.

"When the workers started out on their field, the people approached had already read of the campaign in the newspapers, had also had a letter from me from the Butler Art Institute and one of your pamphlets. So that it was not so hard to get the people to understand the nature of the movement.

"The Invitation Committee reported to me in the middle of our campaign what each of their workers were doing. I asked for a final report Sunday.

"If it were not for the fact that there were so many drives planned at this season in Youngstown, we would have continued the work, but a Red Cross drive, a Chamber of Commerce drive and now a Salvation Army drive has each in turn



interested the people, and each of these was much needed, too.

"When your telegram came we were so busy getting our Colonial Exhibit ready that I could not stop at that time to check up. I do the type-writing myself at present and this, with my regular work with classes, clubs and school children, is keeping me very busy. We enjoyed the work of the campaign, though, very much.

"Sincerely yours,

"(Signed) MARGARET EVANS,  
"Art Director."

A great deal of appreciation was expressed for the material furnished from headquarters, chairmen writing as follows:

"I am glad you think we did well, but I am sure it was due to the excellent publicity sent from the central office and to the fact that our newspapers were willing to publish it."

"May I thank you for your letter and the keen appreciation of art you show in it. It is contagious and makes me long to do things, things far beyond what I can at present."

"Do let me congratulate you on the superior quality of your 'publicity stuff.'"

"Your material seems to be very complete for advancing interest in The American Federation of Arts here."

"I certainly want to congratulate you on the cleverness and thoroughness of the preparation at headquarters."

L. J. H.

#### EXHIBITIONS

The exhibition season is now at its height, and the February schedule lists fifteen engagements for oil paintings and water colors alone, not counting the various smaller exhibitions. It is interesting to note that two of the places which have arranged to show the Federation's exhibitions in February won first prizes in the Membership Campaign Competition. Erie got the Waugh painting, which will undoubtedly add to the interest shown in the two collections to be at the Art Club. Oxford, Ohio, which is scheduled for the "Pictures of the Southland" by Alice R. Huger Smith, received the Eaton painting which was the first prize in the central states. Both Charles Warren Eaton and Frederick J. Waugh are represented in one or more of the traveling exhibitions.

The Federation has made arrangements with a good many distant places to have exhibitions, and in this way comes in contact with points in the far south, such as Tampa, Florida; on the Pacific Coast, and especially in the middle west, where there is unusual interest in art matters.

It is hoped that the monthly bulletins may be of assistance to other places not booked for exhibits by informing them which traveling exhibitions are in their territory.

While the Photographs of Cathedrals were at Utica, N. Y., the schools made special visits to the Gallery in the Public Library. The pupils of the sixth grade class were each assigned a different cathedral for study; several high school teachers also made cathedrals the subject of class compositions during the exhibition weeks, and the pictures were of special interest to those who had traveled abroad or who were contemplating a trip. Utica felt the exhibition was not only a success educationally but gave much real pleasure to the general public.

Another encouraging report came from Manchester, N. H., where the work of the National Association of Women Painters and Sculptors was shown. The exhibition attracted a great deal of attention at the institute, and the miniatures and sculpture shown with the paintings made it of interest to a larger group of people. The exhibition was brought to Manchester through the Currier Gallery of Art and received excellent publicity.

When the group of pictures by Susan Ricker Knox of "Immigrants at Ellis Island" was at Bloomington it proved to be such a popular exhibit that the Art Association asked to keep the pictures an extra week. The collection went from Illinois to St. Petersburg, Fla. These typical scenes which occur daily at Ellis Island are quite a revelation to many visitors at the exhibition who are thus given an opportunity to study certain types of newcomers to our shores.

Among the purchases already made from the Exhibition of American Handicrafts is a Peruvian Serpent Bowl by Mrs. Robineau, which was bought by the Metropolitan Museum for its permanent collection. Sales have also been made from the water color exhibition, the exhibition of Benson etchings, and the exhibition of British etchings. Wherever this last collection has been shown purchases have been made to a most encouraging extent.

While the exhibition of Medici Prints was at the Memorial Art Gallery in Rochester, N. Y., a copy of "Beatrice d'Este" by di Predis was sold there. H. H. C.

## MEETING OF THE BOARD OF DIRECTORS

**A**N IMPORTANT meeting of the Board of Directors of the American Federation of Arts was held in the Metropolitan Museum of Art, New York, on the afternoon of January 12. At this meeting the following resolutions were unanimously passed:

*“Resolved, That The American Federation of Arts use such means as may be within its power to arouse interest throughout the country in the erection of a suitable building in Washington for the National Gallery of Art, and to induce a demand on the part of the people for an appropriation for this purpose from Congress.*

*“Resolved, That approval be given a bill lately introduced into Congress authorizing the establishment of a Park Commission, to have supervision of the development of the park system of Washington, the National Capital, and providing for the additional purchase of land for park and playground purposes, in view of the fact that this bill has the endorsement of the National Commission of Fine Arts.*

*“Resolved, That in view of their generous contributions of paintings to be awarded as prizes in the Federation’s membership campaign, the following artists be elected to life membership in The American Federation of Arts: Mr. Charles C. Curran, Mr. Charles Warren Eaton, Mr. Birge Harrison, Mr. Francis C. Jones, Mr. Frederick J. Waugh.”*

The president, Mr. de Forest, announced his departure on January 24 for a trip around the world, and by unanimous vote Mr. Frederick A. Delano, a vice-president, was appointed and urgently requested to serve as acting president during his absence.

At the request of Mr. Elihu Root, who was unable to be in attendance, Mr. Edward Robinson presented the following statement and resolution which, on motion duly seconded, was unanimously carried:

*“The Board of Directors of The American Federation of Arts, an Association of the principal museums and societies for the*

*promotion of art throughout the United States, at a stated meeting held in The Metropolitan Museum of Art in the City of New York, the twelfth day of January, 1923, Represent:*

*“They are informed that a proposal has been made to change the law under which excavations under permits of the Service des Antiquites have been prosecuted hitherto in Egypt, and to repeal the provision by which the excavators under such permits are entitled to one-half of the portable antiquities discovered, leaving the excavators no rights whatever to any portion of the articles found except such as the Director General may see fit to give them. The Directors of this Federation are satisfied that such a change in the law would put an immediate and complete end to all excavation in Egypt on the part of American institutions or individuals. Without some assured right to a definite portion of the results of excavation the trust funds of the museums could no longer be applied to such a purpose, and individuals would be unwilling to contribute. Therefore, be it*

*Resolved, That The American Federation of Arts would deeply deplore any such step on the part of the authorities having control of the excavation of antiquities in Egypt.”*

On motion duly seconded and carried, the Secretary was authorized to transmit copies of the above resolution to the Directeur General of the Service des Antiquites, Cairo, Egypt, and others.

A letter from the National Committee of the United States for the restoration of the University of Louvain, asking the cooperation of The American Federation of Arts, was, at the request of Mr. Cass Gilbert, presented by the President.

On motion duly seconded and carried it was unanimously agreed that the facilities of The American Federation of Arts for distributing information concerning the work of restoration be placed at the disposal of the committee.

# THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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## WHERE DOES ART COME IN?

One of the results of our Federation Membership Campaign is a knowledge of the innumerable "Drives" that are being conducted throughout the country. There are drives for the Red Cross, drives for the "Y"s, both W. and M., drives for hospitals, churches and schools, drives for building funds of all sorts, drives in fact for every need of a community for which the municipal, state or national treasury does not provide. It is appalling, and because the needs are real and worthy one could not hinder their success—but where does Art come in?

Art adorns life, makes life more beautiful, but if that is all, is it right or reasonable to ask money for its support when from the near east and from the nearer west comes the cry of the needy for succor? Certainly no. But is art only this? Let us see. What differentiates man from beast? Not only a knowledge of good and evil, but power to

appreciate beauty. As man rises in the social scale he becomes more intelligent and cultured, his appreciation of beauty increases, and with it proportionately his love of art. Art therefore may be said to not only increase but assist civilization; certainly it ministers to the spirit at the same time that it contributes to material wealth. Artists are primarily seers and prophets, discovering to others beauty not patent to all.

The greatest of all teachers reminded us that man cannot live by bread alone—the spirit as well as the body must be fed; even the body to be kept in health must have a balanced diet. So must life to be healthy. All work and no play makes Jack a dull boy. The man or woman who toils without respite from early morn to bedtime becomes merely a machine and gradually decreases in capacity and intelligence. Play is as important as work in the general scheme of life, and if of the right kind it is truly recreation.

Art is the best kind of game if one only knows how to play it, but, like other games, it can only be learned by practice. The street gamin and the museum director cannot be expected to get the same amount of pleasure from, say, an etching by Rembrandt. But the museum director to whom the etching brings keen joy may in his boyhood have been a street gamin.

The more familiar one is with art the more one finds in it—the greater the pleasure and refreshment one gets through it. This power of enjoyment is a most covetable possession and one which we may well labor, yes, even drive, to secure for our children's children. And in doing so we need not be accused of selfishness, for, after all, their measure of usefulness will be in accordance with their breadth of vision. As individuals, as a nation, we shall be best able to help others if we ourselves attain to full stature. It is generally agreed that what the world needs most today is leadership, and true leadership is bred of wisdom.

## WHY DRIVE?

If art is so valuable, so essential an asset, why should it be necessary to drive to secure its support? That, indeed, is a problem.

The Chicago Art Institute reckons the life of a member at four years; the Metropolitan



Museum of Art at seven. The Minneapolis Art Institute is, through the medium of its Bulletin, asking the people of Minneapolis if they think an Art Museum of sufficient value to be supported by the people, and so continued. A feast is provided, the guests are invited, and yet it is necessary to induce, if not compel, attendance. How curious—and how discouraging! Why, says the practical one, bother about those who do not care. Leave them alone; they are the losers. And so they are. But those who love art cannot be content to keep its enjoyment to themselves; they must reach out and share their pleasure with others. Furthermore, we are our brothers' keepers; we cannot live merely unto ourselves if we wish to live well. And besides, the unwilling, once within, frequently prove most rewarding in appreciation; they do not know, and the unknown to any adventurous spirit is inviting. Therefore, we who know must not only provide the feast and invite, but coax, persuade, cajole—sometimes drive, to induce participation therein—with all patience, with all persistence, for, despite discouragements of indifference, and sometimes temporary defeat, we are assured that it is very worth while.

## NOTES

THE PRINT MAKERS SOCIETY OF CALIFORNIA

The Print Makers Society of California was formed the year the Great War began, by fourteen artists living in or near Los Angeles, for the purpose of awakening an appreciation in prints and their makers. It was first known as The Print Makers Society of Los Angeles, but as the membership increased and artists began to join from all parts of the world, the name was changed to The Print Makers Society of California, in order to remove any idea of local feeling. The society has now 126 active or artist members, and 125 associate or lay members, scattered all over the world, so that it is really international in scope.

It maintains and circulates a number of traveling exhibitions which go all over the United States and are sent to any city desiring them, upon application to the secretary, at very moderate cost, the prints being matted but unframed. This is done in order

to reach as many people as possible, and especially those in small towns where the expense of an exhibition of pictures cannot be met. These collections start out in November and continue on circuit until June. Applications for dates should reach the secretary not later than October.

Besides the traveling exhibitions, contribution to which is open only to members, the Print Makers of California hold in March of each year in the Los Angeles Museum an International Print Makers' Exhibition, open to all the world. In the Third International held in 1922, there were shown 471 prints representing the work of 229 artists from nine different countries. As work is accepted from etchers, engravers, block-printers and lithographers, these exhibitions give a comprehensive view of what is being done by print makers all over the world. All this is a labor of love, as the society pays no salaries and charges no commissions.

Because of the excellent work that this society is doing, and its close association with print makers of today, the AMERICAN MAGAZINE OF ART will publish monthly news of the society and has arranged with the secretary, Mr. Howell C. Brown, for the further publication of an illustrated article on some phase of print making or the work of some print maker, in each issue. The introductory article appears this month and is on "Eileen Soper." Future articles will be on equally interesting personalities, men and women of large achievement, and will, in every instance, be by authoritative writers.

The American Water Color Society and the New York MISS PIMERTON Water Color Club held their joint annual exhibition in the Fine Arts Building from December 22 to January 9.

As a foreword to the catalogue, a letter, supposedly addressed to the Exhibition Committee by a Miss Hannah Pimerton, was published. It read as follows:

"It was with considerable surprise that last year, on the opening day of the first Combined Exhibition of the New York Water Color Club, and the American Water Color Society, I found my name in the catalogue.

"I am a retiring old lady and hate newspaper notoriety, but it was 'thrust upon' me.

Fortunately I subscribe to all the news-clipping agencies, and it was delightful to me to realize how heartily the press had appreciated your efforts to give a fine exhibition.

"If I am not mistaken, one critic only seemed a little sarcastic—a certain Mr. —dear me, what was his name? Oh well, it doesn't matter. He said something about the show containing a larger amount of meritorious students' work than usual, but nothing to particularly attract the public.

"I was glad he found it meritorious, but felt worried about the public, and so I put on my old bonnet and hurried straight to the exhibition.

"The galleries were crowded with people I supposed to be the happy parents of the students, but learnt that they were not.

They were the public attracted to the exhibition by the splendid pictures it contained, and I gasped when I heard the salesman had earned \$400 a week out of his commissions.

"I just thought to myself, 'It only proves Mr. What's-his-name doesn't know anything about the public,' and I looked round for a lovely little picture, and bought one by an artist whose name was unknown to me. One has to do more than merely talk about art. How can we get great artists unless we encourage small ones until they become great?"

"Hoping your next Combined Exhibition will be even more successful than the last, I remain,

"Yours very truly,

"HANNAH PIMERTON."

If anyone is suspicious of the identity of this frank-spoken lady, let them be—it matters not, her wisdom is certainly to be commended. May her tribe increase!

THE  
NEW SOCIETY  
EXHIBITION

The New Society of Artists opened on January 2 their Fourth Annual Exhibition in New York. This exhibition for the first time was

held in the Anderson Galleries, where there is 40 per cent more hanging space at the disposal of the hanging committee than at previous exhibitions of the society. For the first time, also, the individual members of the society were permitted to show groups of their paintings or sculpture. In some cases the group of one man ran as high as ten canvases.

The main idea, originally, in organizing the New Society of Artists was to gather together in one group the artists who were leading the various schools, or rather the independent and original men around whom groups or schools had already formed. A plan of enlargement for the society is being followed which will always prevent the domination of it by any particular group of painters.

The chairman of the New Society is Gari Melehers. The council is composed of George Bellows, Gifford Beal, John Flanagan, Eugene Speicher, Leon Kroll, Paul Dougherty and Stirling Calder. Joseph Pennell is secretary.

Among the members of the society are Chester Beach, Reynolds Beal, Robert Chanler, Timothy Cole, Hunt Diederich, James Earl Frazer, Rockwell Kent, Albert Laessle, Ernest Lawson, George Luks, Dodge MacKnight, Paul Manship, Andrew O'Connor, Maurice Prendergast, Elmer Schofield, Edmund Tarbell, Irving R. Wiles and Mahonri Young.

The recent exhibition continued through January 27, Sundays included.

The California School of A COLLEGE OF Arts and Crafts has been incorporated as a College of ARTS AND Crafts Arts and Crafts under the CRAFTS laws of the State of California. The incorporation was formed "to establish a college or seminary of learning for the teaching and training of all manner of persons, without limitation as to sex, creed, or race, along lines of the industrial, normal and fine arts, and of such other educational lines as the future needs of the State of California and of the United States of America may, in the opinion of the board of trustees of the corporation, demand."

The College of Arts and Crafts will be a semi-public institution and will not be conducted for profit. Degrees will be conferred with entrance requirements of the same standard as those required by the University of California, Stanford University, Columbia University, and the Carnegie Institute of Technology. Courses leading to certificates and diplomas will be open to students who are not candidates for degrees.

The work of the college has been arranged in three professional schools—the School of



VICTORY

A BRONZE EAGLE

BY ALBERT LAESSLE

EXHIBITION NEW SOCIETY OF ARTISTS

Applied Arts, conferring the degree of bachelor of design or bachelor of arts in applied art; the School of Fine Arts, leading to the degree of bachelor of fine arts; and the School of Education in Arts and Crafts, whose work will entitle to the degree of bachelor of education in arts and crafts.

The spring term opened in January, when many new advanced courses were entered upon. Among these are furniture design, design in the art industries, graphic advertising (including poster and commercial design), costume design and illustration, textile design, interior architecture and decoration, ceramic art, metal-work, and jewelry.

In these courses the instruction will be chiefly individual and will be partly based on advanced problems developed in cooperation with the art industries of Oakland, Berkeley, and San Francisco. Original research work will be required of all students. As the school has its own shops for wood-working, metal-work, jewelry, pottery, and printing, much of this work will be done at the school. However, a part of the time devoted to research work will be given to first-hand work in the art industry plants. During the final year the student may devote his entire time to one selected line, part time in school and part time in the industry. In this way the student may specialize in furniture, in textiles, in costume design, in advertising, or other selected lines.

#### ART IN CHICAGO

A generous gift of \$25,000 to the Decorative Arts Department of the Chicago Art Institute by Mrs. Emily C. Chadbourne, of that city, has made possible a substantial increase in the collection of works of art in that department. Only the income from this fund will be used to purchase works of art. In addition to this gift Mrs. Chadbourne has given the Institute forty-five art objects, among which is the original plaster bust by Jean Baptiste Carpeaux, called "La Chinoise." This is a portion of the figure of "Asia," which is one of a group of four representing Europe, Africa, Asia and America, and which is a part of the Fountain of the Observatory in the Luxembourg Gardens, Paris.

Under the auspices of the Association of Arts and Industries, the following lectures on industrial art subjects were given in the Art Institute of Chicago during January: "Printing," by Charles S. Peterson; "Furniture," by Lionel Robertson; "Artercraft Needlework," by Elizabeth Wells Robertson; and "Interior Decoration," by Paul Chalfin. These lectures were free to the public.

A Print and Drawing Club, the purpose of which is to acquire prints and add them to the collections of the Art Institute, where they may be seen and enjoyed by the public, has lately been formed. Mr. Potter Palmer is president of the club and the following

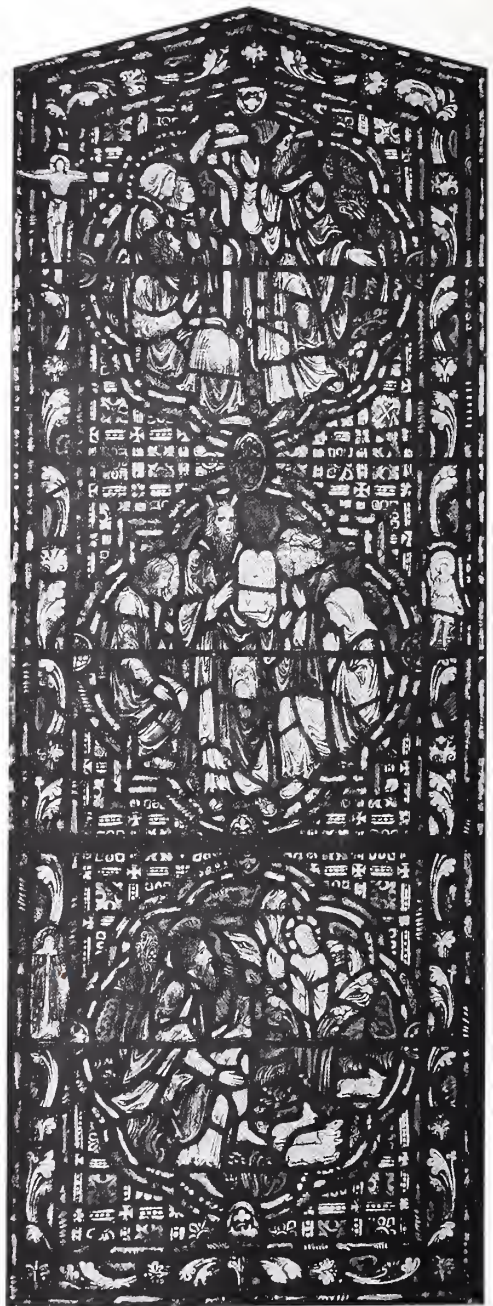


have been chosen directors: Robert Allerton, Walter S. Brewster, Charles S. Dewey, Thomas E. Donnelley, Percy B. Eckhart, Frederic F. Norcross, Horace S. Oakley, George F. Porter, and A. A. Sprague. It is the purpose of the club to help round out the museum collections where they are in need of accessions. The institute already has made a notable beginning in the way of acquiring valuable collections, among which may be mentioned the Howard Mansfield collection of Meryon Etchings, the Wallace L. DeWolf collection of Zorn Etchings, the Gurley collection of Drawings, the Burne-Jones collection of Drawings, the only complete collection in existence of the drawings of Odilon Redon, and the only complete collection of the etchings of the Swiss artist, Rodolphe Brendin. In addition to the above, there have recently been added important examples of etchings and drawings by Corot, Degas, Raffaelli, Millet, Rodin, Bakst, Mauve, L'hermitte, Besnard, Gauguin, Van Gogh, mainly of the French school, and of Shannon, Brangwyn, Augustus John, Orpen, Bone and others of the English school. American artists are represented by the drawings of Sargent, Blashfield, LaFarge, Jerome Meyers, Bellows, Davies, Glackens, Eggers, Forsberg, Hopkinson Smith, Webster, Cassatt and others. Nearly all of these recent acquisitions may be seen in the corridors of the museum, and on the second floor.

All lovers of the colorful, fascinating old craft of stained glass should feel happy over the enthusiastic interest shown in the designs, cartoons and actual windows exhibited in the Department of the Fine Arts in Carnegie Institute, Pittsburgh, in December.

The opalescent school was well represented by a group of panels by that eminent artist, John La Farge, and a panel by the late William Willett, who designed and executed the Chancel Window in the West Point Chapel, and the great window in the Hall of the Graduate School at Princeton, interestingly showed the influence of opalescent glass, although it was in the antique method.

Medieval glass was represented by scores of water color drawings, tracings, color-photographs, and by a few small pieces



STAINED GLASS WINDOW

HARMONY GROVE CHAPEL  
SALEM, MASS.

BY  
CHARLES J. CONNICK

ONE OF A SERIES OF EIGHT WINDOWS DEPICTING BY OLD  
TESTAMENT SCENES EIGHT VIRTUES

copied from old windows. A small glass panel of the fourteenth century, lent by Mrs. Otto Heinigke of New York, reminded us that it was the sturdy sincerity of this maker of stained glass that kept alive the old craft's ideals at the time when the commercial picture-window seemed to be all that was popularly known or desired throughout this country.

Many of the drawings were noteworthy. Mr. Saint's group was especially to be commended. His Methuselah from Canterbury is a masterly rendering of that thirteenth century panel. The comparison of these water-color drawings with each other, and with the *lumière* plates shown by Mr. Connick, gave a more complete understanding of the old masterpieces in glass, "Notre Dame de la Belle Verrière," the great "Jesse Window" of Chartres, the "Good Samaritan" window of Bourges, and the noble "Crucifixion" of Poitiers, to mention only a few.

The cartoons shown by Mr. D'Ascenzo, Mr. Connick and Mr. Young were especially interesting in relation to their sketches, *lumière* plates and finished windows. Many of Mr. Young's were carried out in color and were quaint and charming in their reminiscence of olden days. Mr. Burnham had a well-designed cartoon of St. Augustine; Miss Edith Emerson showed the cartoon for the Roosevelt Memorial window; Miss Violet Oakley exhibited the beautifully drawn and colored cartoon for her well-known Dante Window.

One of the most fascinating of all the efforts to reveal the beauty of old work was the stained glass panel, "Mater Dolorosa," shown by Henry Wynd Young of New York. It was an inspired copy of the well-known fourteenth-century panel from New College Chapel, Oxford. Mr. Reynolds' copy of a panel from Le Mans was also well done. The panels by Mr. D'Ascenzo from the chapel at Valley Forge were noteworthy in full color and marked an interesting modern tendency toward elaborate painting. Mr. Connick's window, "Justice" (Moses) and "Wisdom" (Solomon), to be placed as a memorial to the Choate family in the Harmony Grove Cemetery Chapel, Salem, Mass., which was lent by Mrs. J. Montgomery Sears of Boston, was an excellent example of an artist's effort to express universal ideas and emotions in

line and color; it suggested a full knowledge of the craft and its precedents, without being heavily archæological.

In the medallion type were interesting panels by G. Owen Bonawit, George W. Sotter and Leo Pitassi. Mr. Sotter's "Agnus Dei" medallion and Mr. Pitassi's simply drawn and sympathetically painted small window were excellent examples of jewelled glass "in little." Mary Frye's small medallion, "Joan of Arc," had a sensitive scheme in white and color.

A window is an architectural unit designed to admit light—colored light perhaps—and every detail of its structure should emphasize its place as the "Handmaid of Architecture." The finished windows, as well as the sketches and cartoons, should be looked at with this relation in mind.

The Seventy-Eighth year of PHILADELPHIA the Philadelphia School of SCHOOL OF Design for Women, which is DESIGN FOR the oldest school of applied WOMEN art in the United States, began on Monday, October 2.

Among the interesting features of the new year is the announcement of a new European Fellowship established by Mrs. Wharton Sinkler in memory of her father, George W. Elkins. The title of the new Fellowship is the "George W. Elkins" European Fellowship for Achievement in the Fine Arts, giving Post-Graduate Study in Europe." This fellowship balances the one already possessed by the school established by Mr. P. A. B. Widener and continued in his memory by Mr. Joseph E. Widener, for achievement in design, giving study in Europe. At present there are three graduate students in design in Europe. The new fellowship gives the school an opportunity for the recognition of talent in Fine Arts and Illustration, which have come quite to the front in the school work under the long principalship of Emily Sartain, and the continuation of her policies under Harriet Sartain, the present dean.

During the summer, Henry B. Snell, who is in charge of the oil and water color work at the school, held a very successful summer class at Boothbay Harbor, Maine, where a number of the scholars and post-graduate students were in attendance. The exhibition of their work at Boothbay quite sur-



passed all previous exhibitions of that character.

In the school itself the exhibition of designs successfully used in the textile industries and other work of the students in the various mediums and in sculpture is now open to the public in the gallery. Under the direction of Miss Harriet Sartain the faculty is the same as last year, with Henry B. Snell in charge of oil and water color painting and composition, and the following distinguished artists in charge of other branches: R. Sloan Bredin, Life Class and Advanced Portrait; George Harding, Illustration; and Paula Himmelsbach Balano Charcoal Portrait and Antique.

ART IN  
MISSISSIPPI      The eleventh annual exhibit of the Mississippi Art Association will be held in Jackson, February 1 to 10. Ex-

hibitions are invited, but only members of the association are eligible for the medal offered for the best picture. The Art Association has fostered a number of other exhibits during the year, among them the Alice Huger Smith exhibit, the Frank Alvah Parsons collection from the New York School of Fine and Applied Arts, the Memphis Public School exhibit, the Junior League Posters, and two exhibits of local artists, work which included fine arts, crafts and commercial work. No exhibit that has ever been held in Jackson was more appreciated and enjoyed than the work of Alice Huger Smith, though the collection from the Parsons School appealed to a varied class of patrons. This exhibit was held under the auspices of the Parent-Teachers Association at one of our local schools and was a financial success. All the other exhibits have been open free to the public. The Junior Rotary exhibit is being sent over the state through the Chairman of Exhibits of the Parent-Teachers Association. This organization, as well as clubs belonging to the Federation, is using all the local talent available for lecture work. Heretofore there has been no call for amateur speakers on the subject of art.

The Art Association was instrumental in getting the "International Studio" and the AMERICAN MAGAZINE OF ART placed on file in the City Library.

Our permanent exhibit which is still

housed in the assembly room of the Jackson Public Library is growing slowly. During the past year four local artists presented paintings to the association.

One of our most distinguished lecturers of the year was Joseph Pennell, who gave his lecture on Whistler. It means much to have seen and heard a man of Mr. Pennell's distinction. Mr. Ellsworth Woodward, of Newcomb College, lectured to us on the occasion of the association's annual luncheon and again at Belhaven College.

Both the active and the associate memberships in the association have increased. The club membership feature has enlisted many who would not have joined us as individuals.

The new and the past presidents of the Mississippi Federation of Women's Clubs have joined forces with the Art Association and have been of great assistance in this work.

A  
DISTINGUISHED  
DANISH  
SILVERSMITH      An exhibition of Silver made by the Danish artist, Georg Jensen, was held during the months of December and January at the Art Center in New York, attracting

wide notice and calling forth very favorable criticism. The Metropolitan Museum of Art and the Newark Art Museum were particularly interested in the exhibition and have each bought several pieces of the silver for their permanent collections.

Mr. Jensen's work is known and appreciated both in this country and abroad. In November, 1921, he held an exhibition under the auspices of the Fine Arts Society, New Bond Street, London. While this exhibition was in progress the following notice appeared in the London *Times*:

"At the Fine Arts Society in New Bond Street there is on exhibition a collection of silverware, made by the Danish artist, Mr. Georg Jensen. This is the first great showing in London of his work. He has created a new school of the art of silversmithing and is considered by many the greatest silversmith since Paul Lamarie in the eighteenth century.

"As an artist and executor Mr. Jensen has made much of the present work with his own hands, and the older of the pieces included in the six or seven hundred articles being shown, are all entirely his own. He





SILVER TEA SET

BY GEORG JENSEN

said recently that his aim had been to build, on the basis of the antique, a new style of silverware, not copies, but a new creation. His chief aim had been to make beautiful every article that is put to daily use, and at the same time so inexpensive that others than the rich could have it. He anticipated with great interest his reception in England, since the English as regards silverware seem to be the most conservative people in the world, due perhaps to the fact that they possess much of the finest antique silver. He himself was a great admirer of the old English silver, although not very enthusiastic about the work of the modern silversmith. It was the flat tone that made the real beauty of the antique silver, and he disliked the modern silver chiefly on account of its bright finish.

"Among the pieces exhibited is a copy of the silver bowl bought by some of his Swedish admirers and presented to their king, also a copy of the tureen presented as a silver wedding present to the King and Queen of Norway. There are also copies of a number of Mr. Jensen's pieces acquired by different museums."

**TWO  
IMPORTANT  
BILLS**

Two bills have recently been introduced into Congress which come directly within the field of art. One provides a site for a \$30,-

000,000 Arts and Industries Building which is to be erected with funds contributed by a group of public-spirited citizens interested in the development in America of industrial art. This building will, if it comes into

existence, contain not only exhibits of finished products but machinery showing processes of manufacture. As planned, it will be a national center and permanent exhibition place for all the applied arts. The exhibitions will not, it is understood, be restricted to American manufacturers. The building will parallel, in a measure, the Crystal Palace of London and the old Crystal Palace of New York, though it will not attempt to cover the entire field of manufacture. The Association of Arts and Industries stands sponsor for it. It is both an artistic and a commercial venture and is purposed to increase prosperity through the medium of manufactures and at the same time improve the quality of the articles manufactured, through better design.

The other bill provides for the comprehensive development of the Park and Playground System of the national capital by the appointment of a commission, to be known as the National Park Commission, composed of the Secretary of the Treasury, the Secretary of War, the Chairman of the Senate Committee on Public Buildings and Grounds, the Chairman of the Committee on Public Buildings and Grounds of the House of Representatives, and the Engineer Commissioner of the District of Columbia, the executive officer of which is to be the officer in charge of Public Buildings and Grounds.

This commission is to be authorized to acquire such lands not only in the District of Columbia, but in Maryland and Virginia, as in its judgment shall be necessary and desirable for the suitable development of the national capital park, parkway and

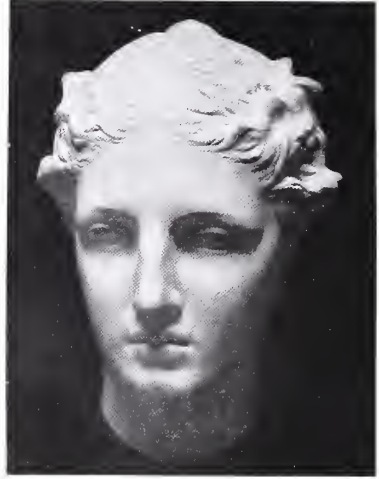
playground system, and to appropriate each year hereafter a sum not exceeding one cent for each inhabitant of the continental United States to be used for such acquisition, expense of surveys, etc., etc. Three-fourths of the funds are to be used for the acquisition of lands within the District of Columbia. Lands outside the District shall be controlled as determined by agreement between the commission and the proper officers of the states of Maryland and Virginia, with the approval of the President.

This bill has the hearty endorsement of the Commission of Fine Arts, the City Wide Congress, and the Washington Board of Trade and Chamber of Commerce, as well as of the local art association, the Washington Society of the Fine Arts, and the American Federation of Arts. It is earnestly hoped that it may become a law.

NEWS LETTER FROM THE AMERICAN ACADEMY IN ROME

The chief event of November was the arrival of Messrs. Faulkner and Manship, who have come to work up the Thrasher-Ward Memorial. Mr. Faulkner and Mr. Manship are both former fellows of the Academy, and it is, therefore, peculiarly fitting that they should undertake to design a memorial for two other former fellows, Thrasher and Ward, who died during the Great War. Mr. Ward's uncle has generously agreed to pay for the actual cost of the memorial, and the trustees are providing for the expenses of Messrs. Faulkner and Manship out of interest derived from the funds collected in memory of Mr. Frank D. Millet at the time of his tragic death on the *Titanic*. The central bay on the library side of the courtyard has already been prepared for the memorial, and the artists have had a model of the bay made and are now studying fresco processes. They plan to make the upper portion a fresco depicting, in a symbolical way, a youthful fellow of the American Academy embarked upon a voyage of discovery among the great artistic wonders of Europe. The lower portion contains the dedicatory inscription and a carved marble seat where future aademicians may repose and ponder.

Prof. Showerman has just finished his interesting set of lectures upon "Eternal



IDEAL HEAD IN MARBLE BY TOM JONES  
FELLOW, AMERICAN ACADEMY IN ROME

Rome," much to the regret of those who have been listening to him. At his last lecture there was an enthusiastic "demonstration" in his favor, the like of which I have not seen during the eleven years I have been in Rome.

Mr. Henry Osborn Taylor has delivered the first of his two lectures on "The Formative Elements of the Mediaeval Mind." The lecture was well attended and much appreciated.

We have visited the famous Torlonia sculpture gallery in the Trastevere. Senator Lanciani kindly consented to lecture to us, and, as he had aided in the excavation of many of the statues themselves, what he had to say contained many an interesting anecdote. As it is difficult to obtain permission to see this collection, we invited the students of the French Academy, Spanish Academy, and English School to go with us. Such visits as these, where the students from the various academies mingle, is about as far as we have progressed at present with the scheme of an association of national academies in Rome. Any year, however, may see a more closely knit association.

The gifts of the month consisted of (1) about 150 books from the estate of Mrs. W. H. Hurlbert, a relative of Trustee George B. McClellan; (2) Lire 500 from Mr. John Gray for the library; and (3) \$1,000 from Miss Isabelle Ballantine for the library.

The head of the Architectural Department of the Massachusetts Institute of Technology

has asked me to obtain for his department full-sized plaster casts of the column and pilaster capitals of the Pantheon, Temple of Mars Vengeur, Temple of Castor and Pollux, and the Portico of Octavius. These casts were made years ago for the French Academy, and the director of that institution has kindly agreed to let us have copies made. It is a great opportunity. We ought to have a set at our Academy, but economy is the watchword now.

Roumania is to have an Academy in Rome. The new director called a few days ago. They have only archaeologists at present, but as soon as their funds are sufficient, artists are to be added.

We have had a visit from Mrs. George Montgomery Tuttle, of the American School of Music at Fontainebleau, which is planning to add painting, sculpture and architecture to its curriculum.

Sixty-six sat down at table on Thanksgiving Day in the Academy. The checks for the Collaborative Prize winners of last year arrived just in time to be handed over at this meal to three lucky competitors. It was really a remarkable dinner economically, for it cost only thirty-three cents a plate. After dinner, dancing, pool and bridge were in order.

GORHAM P. STEVENS,  
*Director.*

ILLINOIS      Once every year the Illinois  
ART            Art Extension committee  
EXTENSION   remembers the slogan sug-

gested by its distinguished chairman, Lorado Taft, "See Illinois First," and gives itself an excursion that constitutes an itinerant convention through some scenic and historic portion of the state. This year 101 members of that body assembled on October 1 at Starved Rock, a few miles from La Salle, and after exploring the cliffs and canyons of that impressive place and of the state preserve, Deer Park, near by, and hearing its history and legend recounted, went to Peoria. While there it visited the new Allied Arts gallery and then took passage on the packet, *The Golden Eagle*, to St. Louis, passing, en route, the site of Fort Creve Coeur, just below Peoria on the Illinois, the high cliff near Alton on the Mississippi, where the great pictograph called the Piasa Bird

greeted the first white explorers of the region—Marquette, La Salle, Tonte Joliet and Hennepin—since quarried away, and the "Castled Rocks" of their old maps which alone remain as relics of those days to greet and astonish the eye with their picturesque and feudal aspect and give to the river, at this point, the resemblance, so often noted, to the Hudson and the Rhine.

The visit to St. Louis was timed for its annual civic event, the Veiled Prophet Festival, and the committee witnessed the parade from the windows of the Planters Hotel while the dinner, tendered by the art interests of that hospitable city, was in process; and, later, attended the great ball, the crowning Veiled Prophet feature, tickets having been provided as a special courtesy to the visitors. The following morning, October 3, the committee was conducted on a tour of the city that particularly stressed such features as the Public Library, the City Museum of Fine Arts, the Art Guild with its little theater, the splendid Municipal Theater, the universities and the particularly fine parks of that place.

The party next went, by traction, to the Cahokia Mounds. They are sixty-six in number. They constitute the largest and most important group of artificial earth works in the world and are presently threatened with destruction through the encroachment of East St. Louis, 4 miles away, due to her pressing need of factory sites. These tumuli are now in process of examination by Warren K. Moorehead, the well-known archaeologist, for the purpose of determining, beyond all possible dispute, their artificial character and something of their culture.

A short stop at Alton was allowed for the cordial reception which the townspeople accorded the tourists and for a visit to the Elijah P. Lovejoy monument and other points of association with the martyred abolitionist; for a view of the canvases of Sylvester, "the painter of the Mississippi," and of the old city hall where the first of the Lincoln-Douglas debates were held; after which the party again boarded *The Golden Eagle* for the return trip.

Perhaps the most valuable part of the whole excursion was the work carried on during the several days of water travel. Dr. R. E. Hieronymus, head of the department of the University of Illinois known as



the Better Community Movement, had appointed to this committee representatives from practically every organization in the state formed for the purpose of creating or conserving beauty of historical significance. The hours on deck were filled with reports of work done and plans for future accomplishment; lectures on fine arts, on the geology of the state, its water survey and utility and aesthetics in water towers; talks on community building and planting; the beautifying of rural school and farm yards; on pagantry; the preservation of wild flowers; forest preserves; historic houses; Lincolniana, and innumerable other important phases of the work of this committee which seeks to bring beauty and its appreciation to the home and community life everywhere in Illinois.

JOSEPHINE C. CHANDLER.

ART AND THE OLYMPIC GAMES

An interesting feature of the 1924 Olympic Games of Paris will be a Congress of

Art, which is being planned as an integral part of the Eighth Olympiad. It has from the beginning been the purpose of those who have revived and organized the Olympic Games to associate Art and Thought with athletic exercises. The Congress of Art, Literature and Sport, convened in Paris (1906) by the International Olympic Committee, resolved to establish competitions in Art and Literature.

The competitions will be international and will be five in number, including Architecture, Literature, Music, Painting and Sculpture. The competitors will be absolutely free in the choice of their subject and in the form and dimensions of their work. The only condition imposed is that the work shall not have been previously published or exhibited and that it shall be directly inspired by the idea of sport.

As in the Olympic Games of Ancient Greece, the prizes in these competitions will be identical with those for the athletic contests. The First Prize will be the Silver Gilt Olympic medal, the Second Prize the Silver Olympic medal, and the Third Prize, the Bronze Olympic medal. These prizes will be distributed by the President of the Republic at the same time as those of the athletes.

## BOOK REVIEWS

FREDERICK LAW OLMSTED—LANDSCAPE ARCHITECT. Edited by Frederick Law Olmsted, Jr., and Theodora Kimball. Vol. I, "Early Years and Experiences," Together with Biographical Notes. Illustrated. G. P. Putnam's Sons, New York and London (The Knickerbocker Press), Publishers.

On the centennial year of his birth is published this first volume of the professional papers of Frederick Law Olmsted, the distinguished American landscape architect, to whose genius several of our American cities are greatly indebted for their present-day beauty, and who personally did much to establish the profession of landscape architecture on a high level in this country.

Miss Kimball, who in 1920 undertook the task of editing the papers already brought together by Frederick Law Olmsted, Jr., calls attention to the richness and variety of these professional records and to their valuable bearing on problems of today and also of tomorrow. Volume I is devoted to the background of Mr. Olmsted's professional career; Volume II will deal with his first professional undertaking, the New York Central Park, designed in cooperation with Calvert Vaux, which marks the beginning of a new era of parks and of civic design in America. The history of the development of this park is considered of such importance in the development of the City of New York that the Russell Sage Foundation, in connection with the survey of Greater New York and Environs, has made a special grant to enable the editors of the Olmsted Papers to produce a monograph on Central Park which shall not only present the park from the standpoint of design but shall also give a connected history of its conception, design, construction, and management up to the time of its fullest development before its principal designers lost touch with it in the eighties. The volume will therefore offer not merely, or even primarily, Mr. Olmsted's personal contribution as a designer, but rather the conception of the park as he always regarded it, as a great collaborative effort in and for a democratic community.

No other problem will be treated at quite such great length; in fact Mr. Olmsted's writings have been arranged for publication in large groups according to the nature of

the works in connection with which they were written—public parks and park systems, town plans, land subdivisions, grounds for public and semi-public buildings, private estates, and so on. It is purposed to round out the series by a general volume, which will weave together many fragments and extracts, mainly from letters and reports not considered worthy of presentation *in extenso* in the previous volumes, together with connecting and explanatory matter by Frederick Law Olmsted, Junior, which will give an orderly and consistent presentation of the theory and practice of the landscape art as developed by Mr. Olmsted, Senior.

It is interesting and valuable to know that much of the material was gone over by Mrs. Frederick Law Olmsted, Senior, who, though in her ninetieth year in 1920, was still able to guide the work of selection, rounding out many fragmentary records with her own excellent memory. For more than a year she made it her major occupation and saw the scheme of the whole series of volumes take place, approving the selection of material for the first volume before her death in April, 1921.

Historically and artistically this series will undoubtedly prove a valuable record. Volume I is obviously most personal and for the general reader, therefore, peculiarly engaging.

**ELEMENTARY INDUSTRIAL ARTS**, by Leon Loyal Winslow, Specialist in Drawing and Industrial Training. The Macmillan Company, New York, publishers. Price, \$1.20.

This volume is a unique textbook of industry and art for the higher elementary school grades. It includes a discussion of the important industries of our country—their art aspects, their history and their value to man—and tells the story of the materials and processes involved in the making of the finished products. This study is combined with work in drawing and construction, carefully planned projects being outlined in connection with the description of each industry considered. The text is supplemented by carefully chosen illustrations and by selections from literature. It is an admirable textbook in Industrial Arts and, for schools without a course in Industrial Arts, a fascinating

supplementary reader. It is also of general interest to the artist and the craftsman-artist.

The author of this book does not content himself with linking manual processes with aesthetic appreciations and calling the result Industrial Arts; he does not even confine himself to correlation between Industrial Arts and the other school subjects; he establishes an actual identity of content between Industrial Arts and history and geography and literature.

**GODS, GOBLINS AND GHOSTS**, by Bertha Lum. J. B. Lippincott & Co., Philadelphia and London, Publishers. Price, \$10.

Bertha Lum's wood block prints have for some years been known to and prized by collectors. While different in spirit and character from those of the late Helen Hyde, they similarly exhibit a genuine kinship with the Japanese School of Ukiyoe. She has indeed imbibed the spirit of the art of the Orient and mastered the ability to express much in a few lines. The present volume is made up of a series of Japanese folk tales and fairy stories which the artist has skillfully interpreted both in pictures and in words.

**THE NATIONAL ACADEMY OF ARTS AND LETTERS' SERIES OF MONOGRAPHS**

The National Academy of Arts and Letters has published a series of Monographs in booklet form—biographical and appreciative articles on deceased members, written by their distinguished colleagues. They are of varying lengths. In some instances as many as five come under a single cover, whereas in other instances one little volume is devoted to a single subject. Subjects and authors are as follows: Saint-Gaudens, Stedman, Clemens, Hay and MacDowell—Brander Matthews; Gilder, Harris, Hale, Schwarz, Homer—Hamilton Wright Mabie; LaFarge, Abbey, Millet, and Post—Thomas Hastings; McKim, Morton, Ward, Aldrich, Joseph Jefferson—William M. Sloane; Alexander, Thayer, Kenyon Cox, and J. Alden Weir—Edwin H. Blashfield; Benson, Howard and F. Hopkinson Smith—Augustus Thomas; William M. Chase—Kenyon Cox.



HAMLET

SKETCH MODEL BY LLOYD WORSWICK, B.A.I.D.

AWARDED FIRST MEDAL

## MONTHLY COMPETITION, BEAUX ARTS INSTITUTE OF DESIGN

CONTINUING its activities for stimulating interest in the more serious side of design among advanced students, the Mural Painting Department of the Beaux Arts Institute of Design gave out, as its third monthly program of the current season, a series of panels for the vestibule or loggia that gives access to the main reading room of a Public Library. The wall to be decorated measures 52 feet in length and is divided into three bays, the central one being pierced by a doorway.

Twenty-five designs were submitted for judgment, some of them of a high order of excellence, those sent in by the Yale School of Fine Arts being especially remarked. One of these, reproduced herewith, received a first medal and three second medals were awarded. The jury consisted of the following well-known architects and painters: Messrs. Whitney Warren, Henry R. Sedgwick, Chester H. Aldrich, Ernest Peixotto, Edwin C. Taylor, Ivan Olinsky, Arthur Covey, Allyn Cox, Ezra Winter.





HAMLET

SKETCH MODEL BY S. BEAMES

SCHOOL OF FINE ARTS AND CRAFTS, BOSTON

AWARDED SECOND MEDAL

The awards conferred were as follows:

*First Medal:* Tom. L. Johnson, Yale School of Fine Arts.

*Second Medal:* Hildreth Meiere, care of Fifth Avenue Bank of New York; Max R. Woodson, Yale School of Fine Arts; Herman Van Cott, Yale School of Fine Arts.

*First Mention:* C. A. Nisita, M. J. Mueller, Yale School of Fine Arts; R. C. Cale, Pennsylvania Museum and School of Industrial Art; Fanny Bayers, Maxwell B. Starr, New York City.

*Second Mention:* A. J. Tulk, A. B. McCutcheon, Frank P. Sylos, C. A. Tollefson, C. G. Johnstone, Yale School of Fine Arts; Esther Huntington, Wm. R. Little, Jr., Art

Students' League of New York; Erna Lange, F. J. Costa, National Academy of Design; F. V. Kelly, New York City.

The subject chosen for competition by the Department of Sculpture was a statuette, 15 inches high, depicting Hamlet in an attitude appropriate to an episode or expression in the play, the lines suggesting the pose to be inscribed on the plinth. Twenty-three models executed at full size were submitted for judgment, and the following awards were made by a jury consisting of Messrs. Whitney Warren, Henry R. Sedgwick, Chester H. Aldrich, John Gregory, Edmond T. Quinn, Allan Clark, H. R. Ludeke, Edward F. Sanford, Jr., Henry Hering, A. De Francisci.



DECORATION FOR A LIBRARY—FIRST MEDAL

TOM L. JOHNSON

YALE SCHOOL OF FINE ARTS

The following awards were made:

*First Medal:* Lloyd Worswick, B.A.I.D.

*Second Medal:* S. Beames, The School of Fine Arts and Crafts, Boston, Mass.; L. Slobotkin, B.A.I.D.

*First Mention:* J. Ruhl.

*Second Mention:* A. Block, P. Schwarz, (2) C. Luini, T. Mellilo.

*Life Modeling Classes:* Mr. Edmond T. Quinn's class—Second Medal, B. Piccirilli; First Mention, H. Rubin. Mr. Allan Clark's class—Second Medal, M. F. Malin;



# DECORATIONS FOR A LIBRARY—SECOND MEDAL

HERMAN VAN COTT

YALE SCHOOL OF FINE ARTS

First Mention, A. H. Borgmann, F. M. Boyland, H. Filtzer, C. Gross; Second Mention, V. Carano, A. Fernandez.

*Architectural Ornament:* Mr. Harry R. Ludeke's class (Pure Gothic)—Second Medal, I. Crisafulli; First Mention, H.

Albrizio, C. M. Chambellan, M. Malanotte, C. Geraci; Second Mention, P. Fjelde, F. Rotenberg, H. Zitter.

For information concerning future competitions apply to Beaux Arts Institute of Design, 126 E. 75th Street, New York.



# THE AMERICAN FEDERATION OF ARTS BULLETIN—FEBRUARY, 1923

## TRAVELING EXHIBITIONS

War Portraits.....	San Francisco, Calif.
Paintings lent by The Metropolitan Museum of Art.....	Lincoln, Nebr.
Paintings by the New York Society of Painters.....	Tampa, Fla.
Oil Paintings—Collection 5.....	Erie, Pa.
Oil Paintings—Collection 6.....	La Crosse, Wis.
Oil Paintings from the 1921 Academy Exhibition.....	Louisville, Ky.
Paintings by Western Artists.....	Decatur, Ill.
Oils, Texas Circuit—Winter Exhibition of the National Academy of Design.....	Haskell, Tex.
Paintings by William Silva.....	Memphis, Tenn.
Italian Paintings by Charles C. Curran.....	Erie, Pa.
Water Colors—1923 Rotary (new collection).....	Louisville, Ky.
Water Colors—Philadelphia Water Color Club.....	Delaware, Ohio
Water Colors by Alice R. Huger Smith.....	Oxford, Ohio
Work by Members of the Society of Illustrators.....	Indianapolis, Ind.
Mural Paintings by Allen True.....	Kansas City, Mo.
Lithographs by Members of the Senefelder Club.....	Washington, D. C.
Wood Block Prints (Feb. 14–28).....	Birmingham, Ala.
Helen Hyde Prints.....	Grand Island, Nebr.
Medici Prints.....	Grand Forks, N. Dak.
Etchings lent by the Metropolitan Museum of Art (Feb. 1–14).....	Birmingham, Ala.
Pictorial Photography.....	Peoria, Ill.
Exhibition of American Handicrafts.....	Boston, Mass.
Tapestries and Brocades.....	Manchester, N. H.
Velvets.....	Manchester, N. H.
Decorative Textiles.....	Muncie, Ind.
Collection of Real Laces.....	Plainfield, N. J.
Textile Designs and Fabrics.....	Muncie, Ind.
Printed Fabrics.....	Richmond, Ind.
Printing.....	Detroit, Mich.
Garden Photographs.....	Bloomington, Ill.
War Memorial Photographs.....	Trenton, N. J.
School Work in Color and Design—Group 1.....	Chickasha, Okla.
School Work in Color and Design—Group 2.....	New Bedford, Mass.
Art Work in the New York Public Schools.....	Dayton, Ohio

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## FOURTEENTH ANNUAL CONVENTION THE AMERICAN FEDERATION OF ARTS

St. Louis, Missouri, May 23, 24, 25, 1923

## IN THE NEW YORK GALLERIES—MARCH

An important exhibition of Artistic Lithography covering a period of one hundred years is being shown in the Print Department of the Metropolitan Museum. A collection of Japanese Prints is also on view. Another exhibition of interest to visitors is that of Chinese Paintings which may be seen from March 10 to April 12. A collection of Cashmere Shawls will also be found on display in the museum.

At the Brooklyn Museum on Eastern Parkway may be seen Costumes, Textiles, etc., from Southern and Central Europe, which will be on view to March 4.

On Saturday, March 17, the National Academy of Design will open its 98th Annual Exhibition in the galleries of the American Fine Arts Society. This Spring Exhibition will remain open to the public through Sunday, April 15.

At the Art Center the various cooperating organizations are holding the following exhibitions: Hand-decorated fabrics, including fabrics for stage purposes, under the auspices of the Art Alliance of America, from March 12 to 31; 100 American Prints of 1922, under the auspices of the American Institute of Graphic Arts, opening March 15 and continuing to the 29th; exhibitions by the New York Society of Ceramic Arts and by the Catherine Lorillard Wolfe Art Club, opening on the 17th and continuing through the

31st; work of the Pictorial Photographers of America, for the entire month.

The seventh annual exhibition of the Society of Independent Artists opened in the galleries on the roof of the Waldorf-Astoria on February 24 to continue until March 18.

The Society of Miniature Painters is holding its annual exhibition in the galleries of M. Knoedler & Co. until March 10. Opening on the 12th, an exhibition of flower and garden paintings by Mary Helen Carlisle may be seen to the 24th.

At the Milch Galleries Landscapes by Willard L. Metcalf and Lithographs, Etchings and Water Colors by Childe Hassam are on view, until the 3rd. From the 5th to the 17th may be seen Paintings of the Far East by Leon Gaspard and Pastels of the Hudson by Arthur C. Goodwin. Beginning on the 19th and continuing through the remainder of the month there will be on view Connecticut Landscapes by Guy Wiggins and Drawings of Palm Beach by Caroline Van H. Bean.

For the first half of March may be seen, at the Ainslie Galleries, works by Frederick K. Detwiller and Elizabeth Gowdy Baker. During the latter half there will be an exhibition of paintings by Robert Vonnoh and sculpture by Bessie Potter Vonnoh.

## *Ancient and Modern Paintings*

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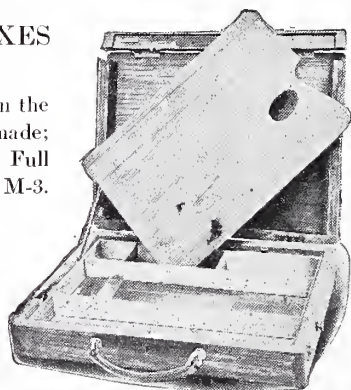
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Macbeth is showing in their galleries paintings by Chauncey F. Ryder, N. A.; paintings by Ruth A. Anderson and Elizabeth C. Spencer, as well as a collection of Paintings of the Far West by Maynard Dixon. These exhibits will be over on March 5 after which an exhibition of Paintings by Emil Carlsen, N. A., may be seen to March 26.

Those interested in the "Old Masters" may see an exhibition at the Ehrich Galleries from March 1 to 20. Monotypes by Henry Wight will be on view during that same period. From the 20th to April 3 there will be an exhibition of Paintings by Grace Holden.

At the Montross Galleries an exhibition by

Max Weber closes on the 3rd, and another exhibition of work by John Marin opens on the 5th.

During the entire month of March at the Schwartz Galleries there will be an exhibition of Monotypes by Marion Gray Traver.

On March 6 the Beaux-Arts Institute of Design will have work on view in both the department of Sculpture and the department of Mural Painting.

The Whitney Studio Club is holding an exhibition of drawings and water colors by Arthur Faber, Thomas Hunt and George A. Picken, to continue until the 13th.

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## Bulletin—Current Exhibitions

- PENNSYLVANIA ACADEMY OF THE FINE ARTS. One hundred  
eighteenth Annual Exhibition of Oil Paintings  
and Sculpture.....Feb. 4—Mar. 25, 1923
- PRINT MAKERS FOURTH INTERNATIONAL EXHIBITION. Museum  
of History, Science and Art, Exposition Park,  
Los Angeles, California.....Mar. 1—Mar. 31, 1923
- NATIONAL ACADEMY OF DESIGN. Fine Arts Galleries, New  
York. Ninety-eighth Annual Exhibition.....Mar. 17—April 15, 1923
- SOUTHERN STATES ART LEAGUE. Third Annual Exhibition.  
New Orleans, La.....Mar. 3—Mar. 31, 1923
- NEW HAVEN PAINT AND CLAY CLUB, YALE SCHOOL OF FINE  
ARTS. Twenty-third Annual Exhibit.....Mar. 18—April 8, 1923
- CARNEGIE INSTITUTE, PITTSBURGH. Twenty-second Inter-  
national Exhibition.....April 26—June 19, 1923  
Exhibits received prior to April 6, 1923.

## Convention

- AMERICAN FEDERATION OF ARTS. Fourteenth Annual,  
St. Louis, Mo.....May 23—26, 1923

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*VOLUME XIX*

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MARCH, 1923

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PORTRAIT OF  
MRS. JAMES BLATHWAITE DRINKER AND SON

BY  
CECILIA BEAUX

ONE HUNDRED AND EIGHTEENTH ANNUAL EXHIBITION  
PENNSYLVANIA ACADEMY OF THE FINE ARTS



# THE AMERICAN MAGAZINE OF ART

VOLUME XIV

MARCH, 1923

NUMBER 3

## WINNING THE PEOPLE<sup>1</sup>

BY ROSSITER HOWARD

Curator, Department of Educational Work. Cleveland Museum of Art.

A FLOWERING almond grafted on a common peach stock in my father's yard when I was a boy was so outgrown by the original stock that after the first season's bloom we never saw any more almond blossoms, but each year we had an increasing crop of peaches. Something like that has happened in American art. A century ago we were producing refined architecture and household furnishings, but the original practical stock of Yankee thrift was so well nurtured in the Industrial Revolution that America came to producing fruit rather than flowers. Today, as we are trying to stimulate a love for art and beauty, we are constantly met by the fear that we are seeking to convert our fruit tree into a flowering tree.

There need be no such fear. Art is not the flower but the whole tree, the embodiment of the tree-purpose in design of root and stem, flower and fruit. It is not merely the pictures on our walls but the whole physical expression of society. A town so laid out as to be, and to appear to be, an excellent place to live and to do business, a great organism that can grow and, growing, be more beautiful, is as much a work of art as the delineation of a fine human body.

My first suggestion to our chapters, then, is that they may interest themselves in their home city, comparing their city plan with that of other towns, or starting such a plan if there is none; so that the building that is

bound to take place in the next few years may be carried on with some unity of thought in the new streets, and that twentieth-century additions shall not show the stupid gridiron plans of the last century but shall more sensitively express the land contours and the natural goings and comings of people.

At once we will meet the objection from business men that any art group is suspected of being impractical. The suspicion is too frequently deserved. We must not let zeal run away with sense. A street curved for beauty is probably badly curved if the additional cost does not increase the value of the real estate through increase of convenience, privacy or some sort of attractiveness. Our zeal should lead us to study and to expert advice to guide us in our propaganda.

But we may gain a public respect for our sense in another way as well, by meeting the business man on his own ground. The country is due a great wave of building, for we are very short of housing facilities. We may encourage good building. The American Institute of Architects has attacked this problem, and each local chapter of our Federation can join them.

I have just seen a report to be read shortly before the Annual Convention of the American Institute of Architects by the Committee on Small Houses. It shows that the Architects' Small House Service Bureau, organized a year ago in Minneapolis, became, with the

<sup>1</sup> Paper read before the Convention of the American Federation of Arts, May 17, 1922.

cooperation of the institute, a national organization with divisional corporations covering already over half the territory of the United States. It is a new thing to see much of the best architectural brains of the country working together to improve the design of houses of such low cost that architects could not individually afford to design them. Yet houses on this scale comprise the majority of our residences and determine the appearance of our towns. The chapters of the Federation can exploit for our own purposes this important work of the architects. We can hold exhibitions of plans; we can institute study courses of home building for our women's clubs. What subject could be more fascinating to any group of women than the scientific and artistic planning of homes? If we can get women to talk about their homes as they do about their clothes, we can accomplish much to help the Institute of Architects build more beautiful cities for us to live in.

Some years ago a little town grew up in South Dakota on the edge of a prairie overlooking wooded slopes and the lush bottom land of two rivers. The streets formed an uninteresting gridiron, insensitive to the possibilities of the place, though the low houses among the tall trees suggested comfort and shade. A young New England couple, regretting the hills of Massachusetts, built a beautiful house overlooking the valley, kitchen and billiard room flanking the front door, while the living quarters opened out on the privacy of a sloping lawn and miles of shimmering distance. It was a revelation to the town. Another house was built on the same principles, then another. The carpenter who built it learned valuable lessons to the advantage of later clients. The Art Club took up the study of creating a home—relating the house to the land, the outdoor part of the home, ground plans, openings, woodwork, selection and placing of furniture, the hanging of pictures, etc. The fruit was not easily measurable, but the influence was vitalizing, and today the Art Club flourishes on healthy soil.

This is not bringing art down to the people. There is no more vicious doctrine of art propaganda than the belief in the need of lowering standards to meet popular taste. A simple home may be as perfect a work of art as a painting or a cathedral. We may aim

for the highest possible standard—not of cost, a false standard, but of excellence. Let us get the aid of the best architectural minds on this matter. It is available as it never has been before.

The creation of the home is the most important art that we have. Let us go into the house and study it to the last detail, its hearth, its music, its library—such elements of permanent family life—its furniture, tableware and pictures. We need more exhibitions of these things. Every village has examples of beautiful furniture made before the Industrial Revolution debauched our houses, and every city has many fine specimens of old European things, almost always available for exhibition. These things should be shown and studied. Their essential qualities should be declared through carefully worded labels—the adaptation of this form of chair to the human body, the structural expression of these table legs, the respect for wood texture seen in this finish.

And modern things may be compared with them, either in the same exhibition or later, quantity-production things, skillfully adapted in design to machine manufacture. One of my good friends, a maker of beautiful furniture, has long had it in his mind to devote a part of his factory to making the most beautiful inexpensive furniture, and I have just learned that he is now doing so. Such efforts deserve to be studied and assisted. Naturally we must sacrifice in these things something of the charm of hand craft, but no more than we do in the printing of a fine book. Four centuries and a half ago printing was despised by book lovers as machine-made writing; but today we may justly admire the art of an excellent newspaper advertisement more than the pages of many a costly volume. The machine has come to stay, and we may win both public and maker by seeking, studying and making known the excellencies of modern production as they develop.

But we are not fit to judge these things until we have acquired a high standard through a sympathetic study of the best that the world has produced within the realm we are considering. In the larger cities we may acquire a standard through study in the museums. If the museum has not the material that you need, it ought to have it. But don't blame the museum for not having

it. The collections were not made to meet every purpose. When the new need arises, make it known, and help the museum to get the material. Provide the money or the objects or the propaganda, accepting the judgment of the curator, who has spent his life with the world's fine art and has a higher standard of quality than the layman. Your museum wants to be useful and needs your help.

Thus far we have considered art as the expression of man's activity and have spoken of winning practical folk to a sense of the value of beauty in practical things. There remains the expression of man's spirit untrammelled with this need of utility, the pure expression of man's soul as he contemplates the world he lives in, such art as we find in painting and sculpture. The painter and the sculptor are more in need of our support than the manufacturer.

The most effective means of developing appreciation of such things is through ownership. If we can get our club or association to buy a painting or an etching, the members will begin to buy. If one of our group will buy a small bronze statue for the corner of his living room, others will do so. A useful object, like a table, tends to lose its contemplative value; but a little bronze, so placed that the owner may enjoy it undisturbed by distracting bric-a-brac, will be a constant and growing delight. Buy yourselves and get others to buy the best within your means by living American artists.

Yet to purchase wisely requires a confidence in the pleasure we feel in the work in question. We want to know that our pleasure is not due to the prettiness of the subject, a pleasure that will wear off, or to some trick of technique that stirs a momentary admiration. Nothing will get us past that situation but an acquaintance with a large number of fine works, which will give us a high expectation of quality. Advice will help, and we ought to get it. But let us also study the matter. Let us alternate our industrial exhibitions with those of fine arts, and then seek their essential qualities, compare them with the best works of the past. Forget personal and historical significance for a while and seek qualities of draughtmanship, design and color.

Above all, let us be sure that our school children, who were not born, as we were, in

the age of photographic painting, are nourished in their schools with the best pictures. Don't let us suppose that because the parents are in the story age of appreciation that the children are not susceptible to genuine art qualities. If we bring them up on Landseer and Bouguereau, we must expect them to have low standards of taste. If we babble to them about the things in the picture we must not expect them to see the picture. Feed them on sugar plums and they will demand sugar plums. Give them the best, and they will be more excited over the drawing of Michael Angelo than over the doggies of Landseer. Scatter Japanese prints among them and let them draw the prints from memory on the blackboard with sweeping arm movement of compositional line. Let them dramatize the emotional action of Masaccio's Adam expelled from Eden, so that they will come to see with their whole nervous system. Let them mass in the shadows of a Rembrandt, so that their sense of composition shall be a reality within them. Give them Tanagra figurines to draw rather than kitchen cups. I do not, of course, mean that we should substitute Old Masters for nature in teaching children to draw. I am not speaking of drawing but of art appreciation and of the use of hand and arm to help the eye. Give the children reproductions of ancient fabrics to study design from, copying one day and doing original work another. You would be surprised to see how their own design improves in quality. You are not school teachers; no, but you can furnish your schools with these inspiring materials.

We can win our own generation to a support of what we are trying to do. We can win our children to standards far beyond any possibility for ourselves. In both cases the most potent element is abundant nourishment of the finest quality.

---

An exhibition of American Art, to be held in Paris in 1923 under the patronage of the French Government, was announced in an earlier number of the AMERICAN MAGAZINE OF ART. The American Advisory Committee for the exhibition has recently decided that, owing to the shortness of time and the desire to make the exhibit thoroughly representative, the date shall be postponed until some time in 1924.





A STREET IN ST. CROIX

LESTER G. HORNBY

## LESTER HORNBY'S DRAWINGS

**A**N EXHIBITION of Etchings and Drawings by Lester G. Hornby was recently held at the Corcoran Gallery of Art in Washington. From this exhibition, with Mr. Hornby's permission, we selected the drawings which are reproduced herewith in order that their interest and charm might be shared with our readers. In response to our request that the artist tell us how he happened to turn from etching to pencil drawing, and why, he wrote as follows:

"You asked me to tell why and how I did them. I am not so sure that I can—that I can tell anything of interest that the drawings shouldn't tell.

"I make a sketch because it gives me extreme pleasure. If it becomes work I know there will be just that much less genuine freedom of emotion—that much less art in it. By that I do not mean to say that I

believe there is no work in art, but that it should not show, and that the really fine things come quite freely and easily, like Rembrandt's sketch of his father; it couldn't have taken him more than fifteen minutes. And such sketches are so simple that many people believe they could do so themselves. It doesn't look difficult, and to the artist it was not difficult; it was his most natural form of expression. Somewhere in Shelley's letters he tells of coming upon a spring bubbling up from its source in the rocks, freely and joyously, as he had always imagined a poem should spring from the heart of a poet. Well, it is so I like to see pictures, and so I try to do them.

"And the medium; I change so that I may not develop mannerisms. Lead pencil, carbon pencil, water-color, oils, colored crayons, etchings—there are subjects pecu-



ROCKPORT FROM THE WATERFRONT

LESTER G. HORNBY

liarily suited to these various mediums; then it is such fun to analyze a subject and reduce it to the essence of the medium. The Cape Ann sketches are mostly in lead pencil because the medium seems so suited to the grey shingled and dilapidated wharf buildings of these weather-beaten towns. The West Indies suggest more brilliancy, a blacker crayon—and so other subjects suggest color as their chief charm.

"I can say very little about these things, for I feel that they should tell clearer than anything else what I have to say. I might say that two of the very finest are in the

West Indian set—'Colonnades, Trinidad,' and 'Street in Trinidad.'

"There is an old French saying (of Charles Blanc, I believe) that 'an artist paints any day, but he etches only on his good days.' It might well be said of line expression in any medium."

Thus it seems to us Mr. Hornby embodies in words the spirit which is invariably to be found in his drawings and etchings—a spirit joined to a technical excellence which makes for not only engaging, but genuine works of art of enduring interest and merit.

L. M.



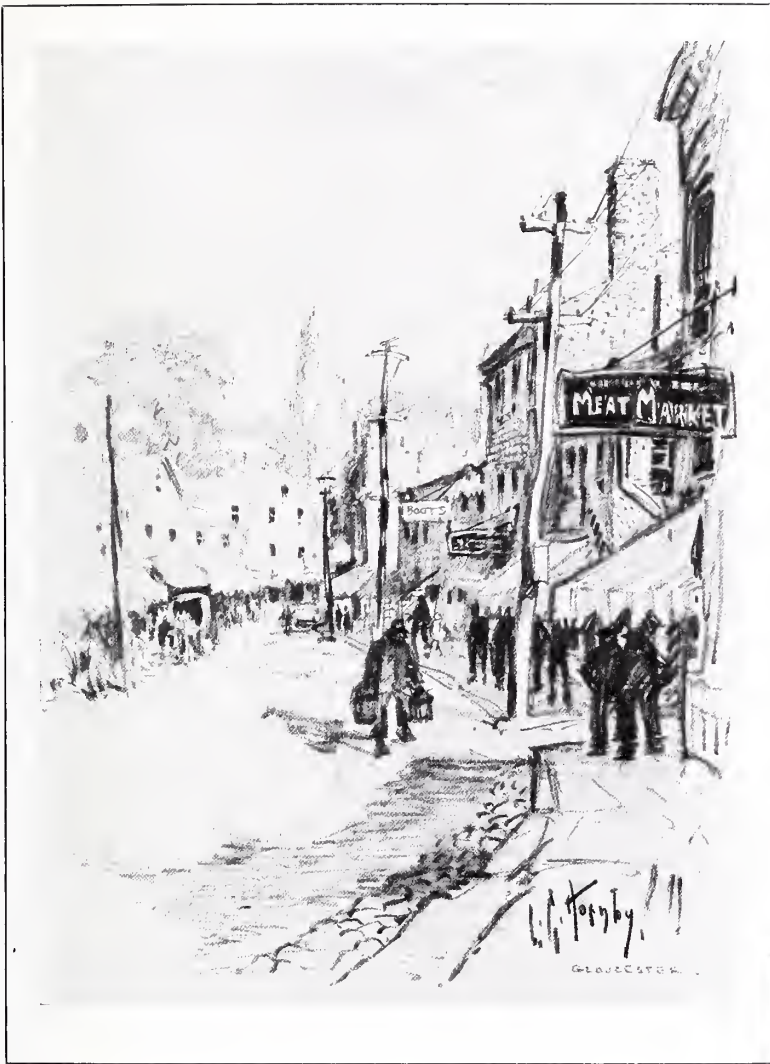
GRAND BANKERS, GLOUCESTER

A PENCIL DRAWING

BY

LESTER G. HORNBY





MAIN STREET, GLOUCESTER

A PENCIL DRAWING  
BY  
LESTER G. HORNBY



AMERICAN MOTHERHOOD

A PAINTING BY

CHARLES W. HAWTHORNE

ONE HUNDRED AND EIGHTEENTH ANNUAL EXHIBITION  
PENNSYLVANIA ACADEMY OF THE FINE ARTS

## PENNSYLVANIA ACADEMY'S ONE HUNDRED AND EIGHTEENTH ANNUAL EXHIBITION

NOT FOR some years has as notable an exhibition of American paintings been held as that which opened on February 3 in the Pennsylvania Academy of the Fine Arts; in fact this exhibition is not merely good—it is brilliant. It sweeps the beholder off his feet and fills him with enthusiasm. There are four hundred and forty-six paintings, and needless to say, all are not of superlative merit, but just those shown in Galleries F, G, H and I are sufficiently important and meritorious to make amends for the shortcomings of all the rest. Not that the Hanging Committee selected the best for these galleries; there is a sprinkling of good pictures, even notable pictures throughout, but in these particular rooms (to again use Mrs. Wharton's figure of speech) almost every painting is a "star."

Gallery F has always been a hall of honor, but never in the recollection of the writer, which goes back over some twenty years, has it given place to so beautiful a display. The pictures shown in this gallery are of an extraordinarily high standard and they are beautifully arranged, the Hanging Committee, made up of painters, having performed its difficult task with consummate skill. Each wall section is treated as a panel and has been made a unit in the composition of the whole. A figure painting by Joseph DeCamp, entitled "The Blue Kimono," centers the end wall and concludes the long vista through the series of galleries. It is a beautiful piece of color and an admirable painting in which there is no evident straining for effect nor painful consciousness of pigment. To the right of this hangs a large and splendid picture of the sea at Tahiti painted by William Ritschel, which is at the same time powerful and beautifully luminous; and to the left is a strong picture of western mountain scenery painted by John F. Carlson. Beyond, terminating the group, at one end is a figure painting by Charles Hopkinson and at the other a figure painting by Burtis Baker, the former a portrait of Miss Eleanor Stetson, very directly rendered,

the other a picture of a young woman in a black mantilla, subtle and lovely in color. This great panel is flanked by corner panels showing three paintings each. To the right one sees Cecilia Beaux's latest and most distinguished work—a full-length portrait of Mrs. James Blathwaite Drinker and her little son, pictured against a background of high sand dunes. Miss Beaux has never produced a greater work than this, and few produced in modern times equal it. It is charming in color and monumental in dignity, combining the lovely amenities of grace and the strong realities of force and bigness. It is not merely a portrait of Mrs. Drinker but an interpretation of womanhood, sculpturesque, positive, yet reticent. The color, as always in Cecilia Beaux's work, is clear and pure. Mrs. Drinker's skirt is a beautiful, blue, shimmery satin; her waist is of white, soft material, and over her shoulders falls a scarf of white chiffon figure in a floral design of pink and green. The gray dunes, with a touch of light on their border, give precisely the right background, both in bulk and in color, and an accent of shadow has been placed in exactly the right position by a clump of fern in the foreground. Furthermore, the little child is essentially childish, and, wearing the expression of wide-eyed, childish wonder, makes universal appeal without the least resort to sentimental prettiness. We have here a great work of art.

To either side of Miss Beaux's painting hang little landscapes by Carl Lawless, a Philadelphia painter and a comparatively new exhibitor, but one whose work shows power and imagination, together with mastery of material. Opposite to this panel is one in which a painting by Marie Danforth Page of Boston, of two girls, is seen as center, flanked by landscapes of unusual character and importance, one by Henry B. Snell, "The Big Rock," a picture painted in the Maine woods and possessing the dramatic feeling of primeval nature; the other by no less distinguished an artist than John Singer Sargent, a picture of



"Camps at Lake O'Hara," rendered with all the necromancy of this great painter's art and showing the possibility of interpreting detail without loss of breadth or effectiveness.

Chinese Buddha," by Leslie P. Thompson, the other one by Hugh H. Breckenridge, "The Pirate's Chest," utterly different in style but equally pleasing in color; while



MISS MARGARET WILLIAMS

LILLIAN WESCOTT HALE

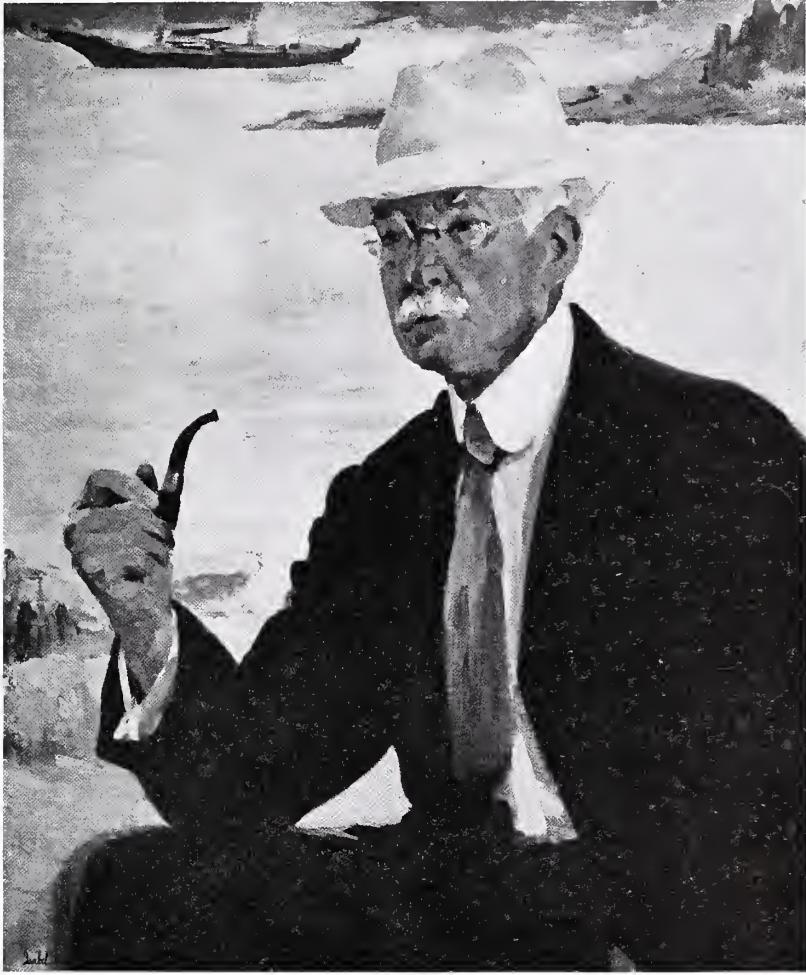
AWARDED CAROL H. BECK GOLD MEDAL

The place of honor on the long side wall is occupied by a full-length portrait of Mrs. Folwell Coan, painted by William M. Paxton, on either side of which hang landscapes by Edward Redfield, one entitled "River Islands," the other "The Valley in Spring"—both characteristic. At one end of this main section is a still life, "The

between are placed two figure compositions—one most clever, by Marion L. Pooke, entitled "Reflections," a double portrait of a young woman standing before a mirror, the other a picture entitled "Helen," painted by Jerry Farnsworth, not a little in the Hawthorne manner. A portrait by Leopold Seyffert of Edward T. Stotesbury,

very simple, very realistic, very unaffected and most convincing, forms the center for a group which has John F. Folinsbee's strong and impressive mid-winter landscape

W. Benson of a leaping salmon, quite different from anything one may have seen before—a picture full of motion, spray, the very essence of the wilderness, the woods,



PORTRAIT OF HENRY B. SNELL

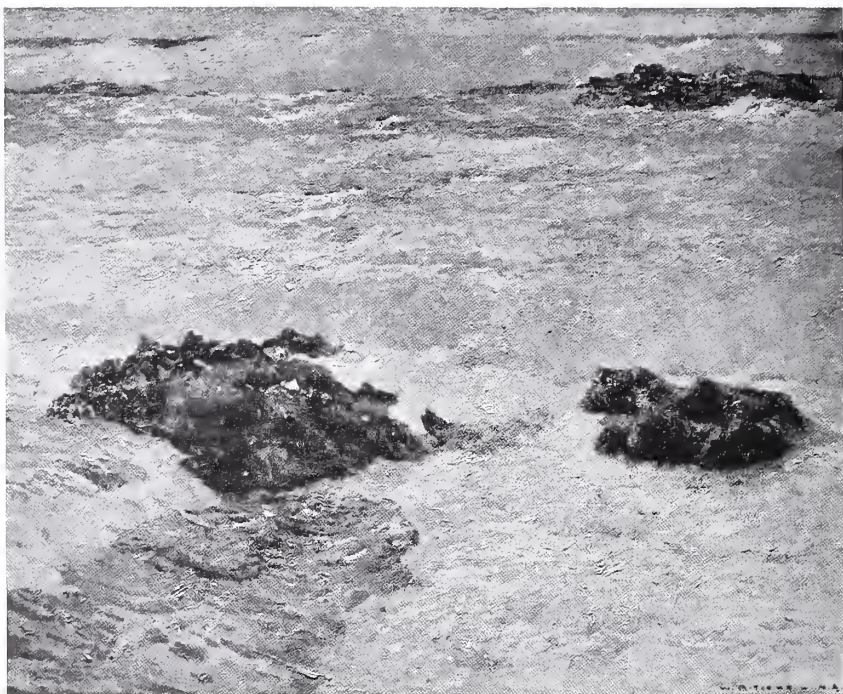
ISABEL BRANSON CARTWRIGHT

AWARDED THE MARY SMITH PRIZE

on one side and Robert Spencer's modern Guardi, "The Other Shore," on the other side; flanked in turn by a portrait by Frank W. Benson of a man painted presumably as a character study, and by a portrait of a lady in a large hat, very skillfully rendered, by Richard S. Meryman. On the other side one finds an amazing painting by Frank

sports—a momentary impression but so beautifully rendered that it would never become static. On one side of this hangs an exceedingly clever little picture by Ethel Blanchard Collver, "The Wash: Naples," a street scene strung across with clothes hung out to dry—sparkling with color, delightful in effect; while to the other side





SOUTH SEA FOAM, TAHITI

WILLIAM RITSCHEL



THE OTHER SHORE

ROBERT SPENCER





THE ROSE TREE GIRL

BY  
PHILIP HALE

ONE HUNDRED AND EIGHTEENTH ANNUAL EXHIBITION  
PENNSYLVANIA ACADEMY OF THE FINE ARTS



THE BLACK MANTILLA

BY

BURTIS BAKER

ONE HUNDRED AND EIGHTEENTH ANNUAL EXHIBITION  
PENNSYLVANIA ACADEMY OF THE FINE ARTS





IN BONNET AND SHAWL

BY

IRVING R. WILES

ONE HUNDRED AND EIGHTEENTH ANNUAL EXHIBITION  
PENNSYLVANIA ACADEMY OF THE FINE ARTS



hangs a little picture of a street in Granada, by Dixie Selden, likewise most skillfully painted, while at either end are figure paintings, one by Eben F. Comins of a young

painting "Lowry's Hill," to which the Gold Medal of the Lotus Club was awarded—a great, brown hillside patched with snow, which to the painter appeared as a tapestry,



"STAR ROAD"

CATHERINE C. CRITCHER

woman in an orange-red gown, seen against a drapery of darker red and a background of sky and mountain, much in the Thayer tradition; and at the other a young woman in bonnet and shawl by Irving R. Wiles, which vies with Miss Beaux's painting in masterliness and beauty.

Turning toward the two other walls one notes with interest, and if at all responsive, delight and admiration, Daniel Garber's

rich in color, and its beauty, through his interpretation, has been made patent to all. Beyond this, a little to the right, hangs Walter Ufer's painting entitled "Sleep," three Indian figures, to which the Temple Gold Medal was awarded. Beyond again is Charles W. Hawthorne's painting, "The First Mate," a wonderful representation of a sea-faring man, painted against an imaginative background of sail and fish-net and sea



SLEEP

AWARDED TEMPLE GOLD MEDAL

WALTER UFER

and sky, in a way which none save Hawthorne himself could do so well—a portrait which one may well believe will be ranked in future years as one of the masterpieces not only of today but of all time.

In high-keyed, fresh, beautiful color are two paintings by Philip L. Hale, both figure and floral compositions, "The Rose-Tree Girl" and "Hollyhocks," flanking a painting by Frederick C. Friesseke of a woman in a black and white striped gown arranging her headdress before a mirror, while on a chair at the left is a pink dress and other colorful bits of wardrobe. This

group is complemented by a larger group, low-keyed, rich and resonant in color. Here a still life by Emil Carlsen, which more than rivals the works of the old masters, has as its closest neighbors a picture of "Rain Clouds: Arizona" by Albert L. Groll, and a simple farm scene by Paul King, made more impressive by portraits of a "Gypsy with a Cigarette," by Robert Henri, a powerful work; and an admirable self-portrait by Albert Rosenthal. Here too, in this gallery, is an impressive painting by Arthur B. Carles of "Calla Lilies," in which, unlike this painter's works as a rule,





PORTRAIT

RICHARD S. MERYMAN

there is a large element of beauty; and also a charming little figurine "The Balloon Girl," exquisitely painted by Frederick G. Hall. Richard E. Miller's pleasantly colorful study of a young woman, "The Mandarin Coat," is here also, as well as Alice Kent Stoddard's clever figure entitled "Larkspur Blue." Leon Kroll is seen at his best in "In the Hills," which is offset in turn by an excellent painting of the sea, "Golden Rocks," by Paul Dougherty, and a very fine winter landscape "Down Stream" by Aldro T. Hibbard, to which the Jennie Sesnan Prize has been awarded. And this is just one gallery.

Passing to the other galleries one finds of

extraordinary note a portrait by Helen Turner painted a little in the manner of the late H. G. Dearth, but worthy of a permanent place in any great collection; a beautiful double child portrait by John F. Folinsbee, rendered with extreme delicacy, atmospheric effect and sympathetic understanding; a portrait of womanhood possessing the element of universality as well as decorative quality, the work of Charles W. Hawthorne; a portrait by Mrs. Hale of Miss Margaret Williams, to which the Beck Medal was awarded, and a road through "Spruce Woods," sun-bedappled and alluring, by Philip Little, very much after the manner of Sargent. Felicie Waldo Howell shows a



picture of "Washington Street, Marblehead," beautiful in tone and distinguished by dignity, and also a very lovely seascape, "The Pool," painted on the Manchester coast and showing as a decorative element in its composition a branching pine tree.

Frank W. Benson all make notable contributions in this field, each utterly different from the other, and yet with little to choose among them for merit and charm.

Turning the leaves of the catalogue, the reviewer pauses over and over to recall with



"SYLVANA" (TERRA COTTA)

EMIL FUCHS

In this, as in other exhibitions held recently, the painters of still life make an extraordinary showing, and to their works this exhibition owes much of beauty of effect. Leslie P. Thompson, Frederick G. Hall, M. T. Mason, Ruth Anderson, Elizabeth Paxton, Hugh Breckenridge, Emil and Dines Carlsen, L. B. Meeser, Susette S. Keast, Blanche Ames, Carl Lawless and

pleasure such paintings as Eric Hudson's "Marine"; Martha Walters' "Indian Family"; William S. Robinson's "June" landscape; Eugene Higgins' "Driven Out," a strong dramatic picture; Philip Hale's delightful painting of his own home and garden; Troccoli's excellent portrait of a Veteran of the Civil War; Charles Morris Young's "Sea Melody"; Clifford Adams'

curious but interesting figure painting entitled "At Play"; Marie Danforth Page's child portrait, "The Skater"; George L. Noyes' beautifully rendered church interior, "The Frescoed Wall"; Arthur Spear's imaginative renderings of the nude, "The Shower Bath"; Gretchen Rogers' competent portrait of a woman with pearl necklace; and Alexander R. James' excellent interpretation of a New England woman in an old-fashioned shawl; John C. Johansen's skillful interiors; George Elmer Browne's beautiful marine, "Night on the Banks"; William Singer's and Hobart Nichols' winter pictures, and George W. Sotter's nocturne.

If such pictures as these, full of vigor and spirit, beauty and joy, are the product of modernism, there is nothing to fear. And, if we mistake not, this exhibition shows not merely suggestively, but very positively, that the torch of art has been carried forward

in the last few years when we least thought it, and is burning even more brightly today than it has for several generations. It is an encouraging outlook, a reassuring and stimulating exhibition.

There are 119 works of sculpture catalogued, but with a few exceptions, they make less notable showing than the paintings. Among the examples of noteworthy interest are Brenda Putnam's charming little sundial (illustrated in the January number of the *AMERICAN MAGAZINE OF ART*), the recipient of the Widener Memorial Gold Medal. Mention should also be made of a portrait of a young woman, "Sylvana," by Emil Fuchs, who also is represented by a case of interesting medals. Albin Polasek, Louise Allen, Anna Coleman Ladd, Allan Clark, George Biddle, Sally James Farnum, Anna Vaughan Hyatt and Sherry Fry likewise make interesting contributions. L. M.

## THE MANUFACTURER AND THE MUSEUM

BY RICHARD F. BACH

Associate in Industrial Art, Metropolitan Museum of Art

**A** CREDO of American industrial art has yet to be written. Nor shall we essay to do that here; but among the tenets of such a creed there will be included, without question, a plain statement of the value of the work of the past as an inspiration for that of the present. There are those who hold that to emulate the past is to copy it, that to inspire from the past is to tie one's self to the dead hand in design. There is nothing formal about emulation; it has to do with quality, not volume. So, also, inspiration has to do with the spiritual background or with the ambition of imagination in design.

To find in Renaissance forms a model for modern stage costumes may mean that the play in question has a Medici setting and the costume must be in tune; but it may also mean that the play is one dealing with Main Street and the costumes were designed on Seventh Avenue, New York, after study at the Metropolitan Museum. In the first we have the copy for a stated requirement; in the second we have the inspirational

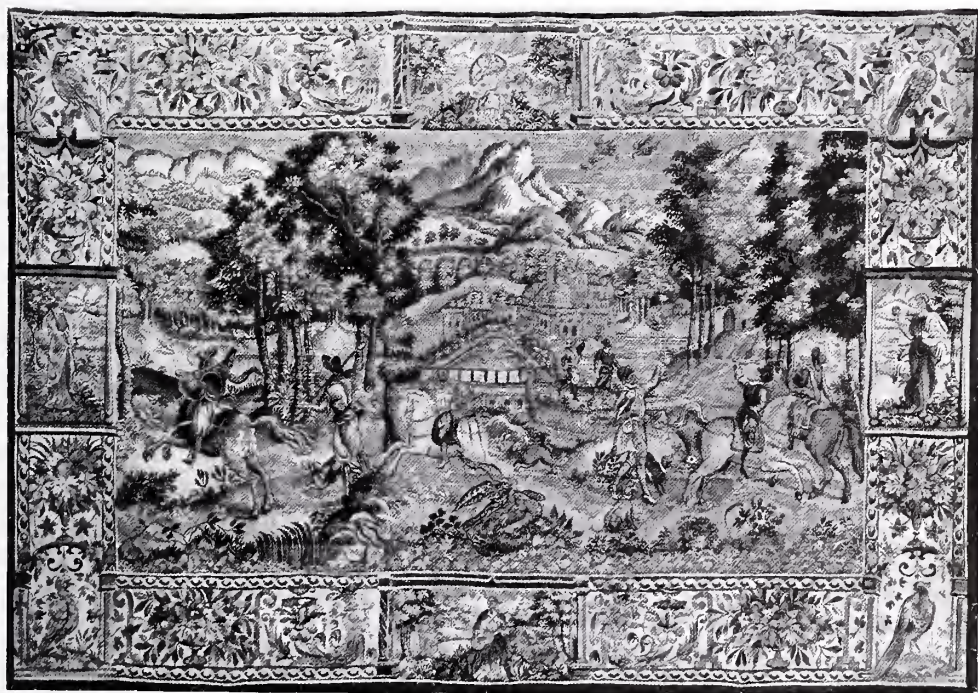
derivative which shuns the copy, and for various reasons, first among them being that the copy would have no sale. To be sure there are many copies of old things on the market. To explain their presence would mean a longer disquisition than can here be permitted on the vagaries of taste among us, both among the buyers and the sellers of merchandise. But in any case these copies are but by-products of the effort to achieve a more vital reality in design.

To trace this vitality we need to consider the potter-chemist whose eye can penetrate the color and glaze of the ancient Chinese workman's result as shown in the museum and beyond these see combinations of his own materials that will do as well, or better, as is so often the case. Or we need to follow the designer of wall paper who finds ideas in Italian velvet, in French brocade, or in an embroidery on linen. Or again the designer of upholstery fabrics who visualizes his new fabrics after a study of armor and chinaware.



# ROOKWOOD POTTERY

DESIGN INSPIRED BY EXHIBITS IN THE PERMANENT COLLECTION  
METROPOLITAN MUSEUM OF ART



# EDGEWATER TAPESTRY

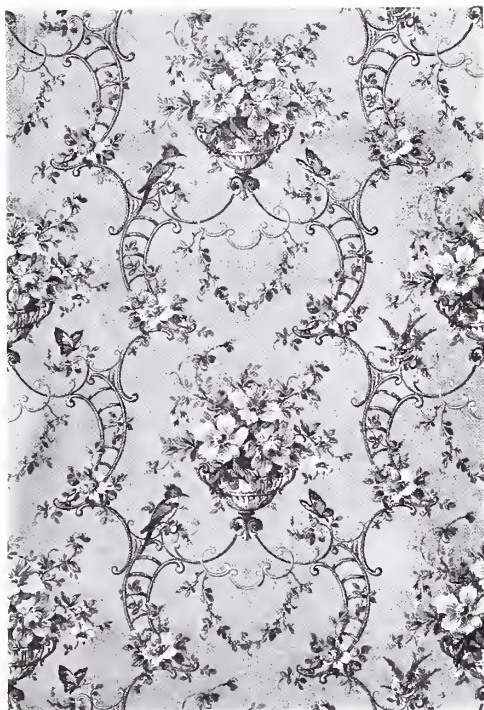
DESIGN INSPIRED BY EXHIBITS IN THE PERMANENT COLLECTION  
METROPOLITAN MUSEUM OF ART





MACHINE MADE NEEDLE WORK DESIGN

THE SHELTON LOOMS



WALL PAPER DESIGNS



WITCOMBE, McGEACHIN AND CO





HIGH DRESSER OF MAPLE

KENSINGTON COMPANY

Of these we are right to expect progress, and they are laboring manfully to contribute toward it. Snap judgments are quick to say: Yes, so they should, we are at their mercy, they have materials and skill and equipment; why should they not give us the best? To which the ready reply is: Most of them do. And what is more, will you pay for the best? And if you will, can you?

There is in modern production always the market, the insistent market, which is an average of what you and I and the man in Tulsa and the woman in Seattle are going to want six months after the producer is through with the piece. We cannot

stand over the craftsman and watch him make a sideboard for us. If we buy a sideboard now, we may be sure it was made at least six months ago and that it was selected for us by the representative of a store who went to a furniture market or exhibition somewhere to select his next season's "line." Such organization may be detrimental to design at the moment, but it is an inevitable outgrowth of mass production and mass distribution, without which you and I would probably not have a sideboard at all. All of which sounds like the philosophy summed up in the vernacular by the words "take it or leave it," but which in sober fact is of our own making.

To provide all of us with the sideboards we need every fifth person would have to be a craftsman. Perhaps that would be a happier existence; many think it would.

exhibitions, this statement appears: "Like its forerunners, this exhibition is distinctly a record of museum service, a proof that in the trades the Metropolitan Museum is



WING CHAIR

W. &amp; T. SLOANE

On that point we are still open to proof, for we have too many evidences to the contrary.

For instance, each year the Metropolitan Museum brings together a small number of examples of current productions in a score of busy fields of manufacture, all of them the result of museum study. In the introduction to the list of contributing firms and individuals, represented in the most recent

a partner in progress. The objects and designs here brought together were made for the commercial market, to which they will be returned when they leave the gallery; they owe their conception or method of execution, their color or contour, their detail, finish, or some other characteristic of design to the study of the collections and the use of the educational facilities in the museum.





VIEW OF MANUFACTURERS' EXHIBITION

METROPOLITAN MUSEUM OF ART

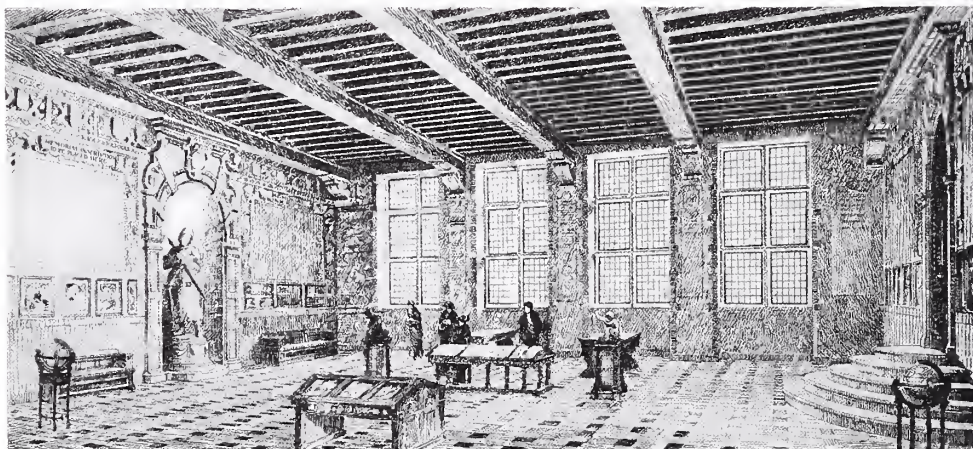


VIEW OF MANUFACTURERS' EXHIBITION

METROPOLITAN MUSEUM OF ART

"The purpose is to demonstrate by means of a limited number of worthy pieces, regarded as thoroughly representative in their respective industries, the thesis that museum material has a positive laboratory function to serve and practical facilities to offer toward the production of current industrial art; and to choose these items for the sake of the thesis so as to compass the widest possible variety of material, style, form, color, texture, and technique generally. It will be seen that though the conditions differ radically from any that might control a general exhibition of industrial art, they are, nevertheless, thoroughly workable from the standpoint of the thesis to be proved."

It should be added that wherever the suggestion for a design, motive or detail can be referred to a definite original or group, a statement has been set down to that effect on the label. The purpose is primarily to establish the fact of museum use, not to quote chapter and verse for the motives as they appear in the modern product. The names of designers given credit by the various firms is larger than ever before; in this connection it may be of interest to note that in the first exhibition of this series, held in 1917, names of designers did not appear at all, while in the collection exhibited in January, 1923, no less than 114 designers were listed.



PROPOSED MEMORIAL ROOM

LIBRARY OF LOUVAIN UNIVERSITY

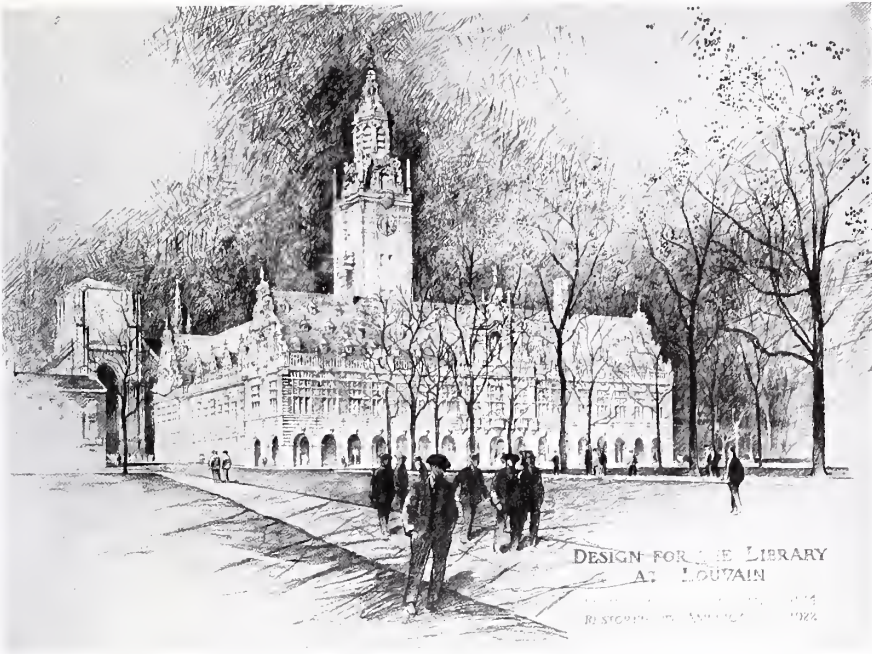
## REBUILDING THE LIBRARY AT LOUVAIN

BY GLEN C. QUIETT

"THE speaking record of America's part in the World War," as the Louvain Library has been called, will herald its purpose outside as well as within its walls. According to the plans of Whitney Warren, the architect, the building will combine the national colors of red, white and blue in its red brick walls, white stone trimmings and blue slate roof. This national note is particularly fitting because

the fund to erect this American war memorial in Belgium will represent the children of thousands of schools, the students of hundred of colleges, members of patriotic organizations throughout the country and thousands of individuals who will give in memory of their friends and relatives who served in the war at home and abroad, as civilians and as uniformed fighters. The movement to gather New York's part of





#### DESIGN FOR THE LIBRARY AT LOUVAIN

WHITNEY WARREN AND CHARLES D. WETMORE, ARCHITECTS

the million dollar fund was begun by the schools and colleges in the week between December 3 and December 10.

Although the library may suggest America in its color scheme it will be distinctly Flemish in its architectural treatment. Cardinal Mercier has voiced the delight of his people in a letter to Whitney Warren: "With a sense of delicacy which touched me deeply you laid to one side your American ideals to follow our national ambitions by erecting a building embodying the purest traditions of our Flemish and Brabaconne art. For an instant I even thought you had intended to reproduce the Palais de Justice at Malines, so striking is the likeness between a part of your facade and that monument."

In carrying out the obligation to build beautifully and to perpetuate for all times in the work the ancient traditions of this fifteenth century institution as well as those of the purest Flemish Renaissance architecture, the architect has succeeded admirably. He has embodied in the structure a design rich in outline and in mass, in color, detail and specially in what might be called

"sentimental symbolism"—an achievement which will bring a warm response from all who see the building.

Cass Gilbert, the eminent American architect, who recently visited Louvain, writes to the Restoration Committee in America: "I visited Louvain yesterday and was shown the new library by Carroll Greenough and his assistant, Mr. Williams. I want to say that the plan appears to me to be admirably adapted to its purpose, the exterior design a graceful and charming adaptation of the Flemish architecture and that the workmanship is excellent—I wish we could get such good brick work done in America."

"It has occurred to me that you might be interested to have a first hand impression of an architect who has personally visited the work."

The location is the Place du Peuple, by far the best and most imposing site in the city of Louvain. It as if the city of New York should give as a place for a memorial building the site of the library at Fifth Avenue and 42nd Street or the entire north front of Madison Square. On this imposing





MEMORIAL TOWER, LOUVAIN LIBRARY

WHITNEY WARREN AND CHARLES D. WETMORE, ARCHITECTS

site, America will build her war memorial with its graceful carillon bell tower which will dominate the surrounding country. The tower, crowned by the carillon, or chimes, so universal in all Flemish towns, typifies the voice of the university—the voice of Truth. It is supported on the four corners by the beasts or symbols of the Evangelists, the bull, the eagle, the angel, and the lion. Hourly, this carillon will ring out the national airs of those nations that fought in the Great War: “The Star Spangled Banner,” “The Marseillaise,” “God Save the King,” “The Brabaconne” and others.

Concerning the chimes of the new library a French journalist has written a poem, “L'Ecole Des Carillonneurs,” which recounts the early history of the school, its destruction by the enemy, and concludes with these verses:

Pour d'autres, en la sombre année,  
L'ordre barbare eût été vain,  
Car leur ame s'était brisée:  
C'étaient les cloches de Louvain  
Mais voici que Whitney-Warren . . .  
Dig, don, daïne,  
Les ressuscite. Eh! allez donc!  
Dig, din, don!  
Grâce a l'Amérique au coeur large,  
Elles revivront! Et d'honneur  
L'école se pique et se charge  
De leur former un fier sonneur!  
Bientôt leur voix grave et hautaine,  
Dig, don, daïne,  
Landera la vieille chanson,  
Dig, din, don!

The preliminary work in connection with the design has covered a period of nearly a year and it has meant the careful study of the solution of the problem imposed by the location of the site on the Place du Peuple, by the number of volumes—the stacks have an eventual capacity of two million books—by the seating capacity of the Reading Room—three hundred, as required by the university authorities—and by all other restrictions due to tradition of style, necessity or circumstance.

In the preparation of the drawings months of sketching through Belgium, to gather graphic information from the best examples of the Brabaconne Art, were spent by a group of young architects under the careful guidance and leadership of Mr. Warren.

A French writer in the *Revue Critique des Idées et des Livres* has said: “Whitney Warren is an old student of our Ecole des Beaux Arts, where he has studied under Girard and Daumet, and like most of the Americans who have Beaux Arts diplomas he has great regard for our balance, our taste, our great classic tradition, a respect which touches us and which is in its turn a proof of taste.

“It is not at all astonishing if his respect for our traditions is even greater than that

of our young artists, of our innovators, for like some other American architects he shows more repugnance than they do for that which seems foreign to the French genius and tradition."

The library will be a graphic record of America's service in the war, for opportunity is to be given the schools, colleges and organizations which contribute to have their names cut into the stones. For those making especially large contributions, the architect has reserved a number of columns upon which the seal of the institution will be engrossed.

The significance of the friendly relations between Belgium and America is expressed in the corner-stone which joins the coats of arms of the two nations.

The principal facade will consist of a covered arcade, which will serve as a general meeting-place for the students, over which is placed the main reading room lighted by large windows.

The material to be used is of local white stone and red brick, with blue-slate roof and copper flashings, certain details of the facade being gilded, as is usual in monuments in Belgium. On the ground floor, besides the arcade already mentioned, will be a small museum for the treasures of the library, also the administrative offices.

A monumental stairway leads to the second story, on which is the catalogue and distributing room, situated in the very heart of the building, connecting the reading-room (occupying the entire front) with the stack (occupying the entire rear), thus giving the most economical and efficient service possible. Twelve seminars or special study rooms complete the building.

The facade is symbolical in composition and detail: in the central motive, interest centers on the figure of Notre Dame des Victoires, supported by St. George and St. Michael crushing the Evil Spirits; above is a bas-relief representing the destruction of the old library, while underneath, crowning the doors leading to the three exterior pulpits, are busts of the heroes of the war—King Albert, Cardinal Mercier, and Queen Elizabeth. The coats of arms of Belgium and the United States are framed in the high balustrade which surrounds and crowns the building; in this balustrade is interwoven

an inscription describing the destruction of the old library and the fact that the restoration is a gift of the American people.

On the stepped gables at either end are commemorative tablets and the heraldic animals of the allied powers: the eagle, the unicorn, the lion, the cock, etc.

The project to rebuild the Library of Louvain was started in America almost immediately after the building was destroyed by the invading army. Sentiment crystallized in the form of a National Committee of the United States for the Restoration of the University of Louvain, a group of noted Americans who began the work of planning for replacing the ruined structure. On this committee were fifteen men who have since died: Theodore Roosevelt, Joseph H. Choate, Andrew Carnegie, Chief Justice Edward D. White, Andrew D. White, Henry Watterston, Seth Low, William D. Howells, James J. Hill, Charles Page Bryan, Robert Bacon, His Eminence Cardinal Farley, Rt. Rev. David H. Greer, Rt. Rev. Henry Gabriels, and His Eminence Cardinal Gibbons. In the spirit of these men the project will be pushed to completion.

In 1918, on the occasion of Cardinal Mercier's visit to the United States, the committee officially tendered the gift of the library to be erected, as America's war memorial in Belgium, an offer which was gratefully accepted by the Cardinal. Without any campaign for funds or any opportunity for the rank and file of America's people to give to the fund, \$180,000 was received and with this the foundation was begun. In 1921 the corner stone was laid in the presence of one of the most brilliant company of notables ever assembled in Europe. Since then the work of building the lower walls has progressed up to the limit of the funds in hand. The committee now proposes to give all interested people an opportunity to help in the completion of the million dollar fund required for the building so that the work may go on uninterruptedly. It is hoped that the building can be completed by 1925, because this will mark the five hundredth anniversary of the University of Louvain. It is also desired that the building be finished while Cardinal Mercier, who has had such a prominent part in its rebuilding, is alive to enjoy it.

# A FEW NOTES ON THE TECHNIQUE OF WOOD ENGRAVING

BY EDWARD ERTZ, R. B. A.

BEFORE Bewick's time little was attempted by the wood engraver beyond black line in relief, cut with or without conventional shading or blacks. This work was not difficult and demanded no intellectual effort.

After Bewick's technical discovery of the white line for producing gradated tints in tone pictures, all purely black line engravings had to be cut in the usual laborious way; as there was no other method by which pen and ink drawings could be reproduced in facsimile for press printing until photo-zinc etching replaced it by an easier, cheaper and quicker process.

One need but refer to the Du Maurier period of *Punch* to realize how toilsome was such work which—from an art and craft point of view—was more allied to chip-carving on a very minute scale than to engraving, and was usually entrusted to inferior craftsmen and apprentices.

The engraving of tone-pictures, however, was a problem that exercised the artistic faculties besides demanding great delicacy in the handling of the graver. Mature judgment was also needed in the selection of a tint which would give the right relative value of light and shade.

It taxed the artistic acumen of the engraver to interpret the draftsman's idea into such terms of engraving as would transpose it into a white line tone-picture, suitable for typographical printing. The engraver who could achieve this interpretation was an artist and practiced a dignified craft; but when skill was perverted by copying the grain of charcoal drawings and etchings<sup>1</sup> and the brush marks of oil paintings, the engraver abandoned all intellectual effort, and wood engraving—as an art—degenerated into a competition of clever imitation.

Fortunately the perfection of the halftone block gradually superseded this practice; and, with the invention of photo-zinc

etching, the trade engraver or “wood pecker” was superseded also, and wood engraving as an art was restored to its own high place among the artistic crafts as understood by Bewick.

This unique craft exacts of the engraver skill in drawing with a burin which cuts white lines; and when artist engravers create their own pictures—whether portraits, landscapes, or compositions like Bewick's “Waiting for Death”—we have an original art that is practiced by few to-day.

The *Times Literary Supplement* of March 10 contained an article by George Moore in which he said: “There may be half a dozen men still alive today who can cut a block.” There are numerous artists, however, who cut away the wood—or linoleum—which surrounds the black mass or lines that they have drawn, doing the same work laboriously by hand that the acid does on the zinc.

The only *raison d'être* of this cutting, in the primitive facsimile style, is a desire for a change of work and amusement as a “*détassement intellectuel*,” or as a means of training for students and children who cut lino blocks for printing designs;<sup>2</sup> such work trains the eye and the muscles of the hand and develops concentration.

I do not agree with George Moore that engraved facsimile work is more beautiful because the hand of the engraver has been added. All past experience proves that the facsimile engraver destroyed the freedom of line, the vitality and spirit of the draftsman's original drawing; and this destruction is bound to follow even when artists cut their own designs, however skillful they may be with the tool.

Photo-zinc etching, on the other hand, preserves the swift, nervous touch of the original drawing and is the only *facsimile* possible when typographical printing is intended.

<sup>1</sup> The clever artist-engraver, William Harvey, was the first to prove the possibilities of wood-engraving, by imitating the technique of the steel and copper engraver in a wonderfully cut wood block after Haydon's “Assassination of Dentatus.” Vide Austin Dobson's history of “*Thomas Bewick and His Pupils*.”

<sup>2</sup> See, for instance, the prints of the Austrian children exhibited recently.





THE SIREN'S CALL

ORIGINAL WOOD ENGRAVING

EDWARD ERTZ

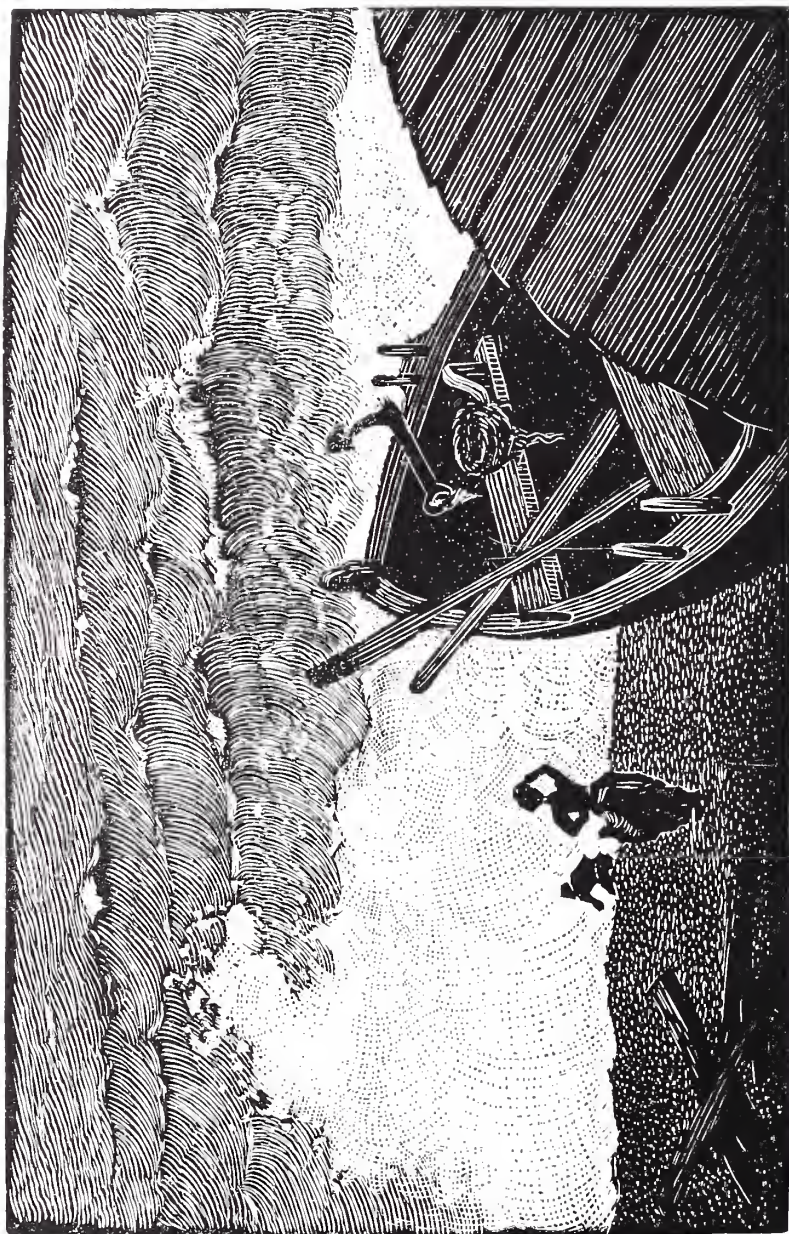
In order to understand the real province of wood engraving and its technique we must realize that facsimile engraving—especially of intricate black line designs—is dead and its practice a waste of time; and we must understand that the uncut block, if inked and printed, would give a solid black, and that in order to produce a picture or portrait that can be multiplied by contact printing it must be sketched on the wood in any manner most convenient to the artist, and cut with lines, picks, dots,

or stipple, that would appear white when printed.

These cuts must be expressive and vibrant, must suggest construction and texture, and must give the relative light and shade of the picture; and consequently a tone wood engraving is the reverse of a facsimile line cut.

Black-line engraving belongs to the province of copper, steel and stone engraving.

For wood engraving, box-wood is used;



GATHERING DRIFTWOOD

ENGRAVED ON LINOLEUM

EDWARD ERTZ



this is a most beautiful wood with a substance such that its close grain lends itself most sympathetically to the touch of the graver. Its texture is not hard and brittle, as steel or copper are, and has not the softness of other woods or linoleum. It is pliable, with just sufficient resistance to give a pleasurable feeling to the hand while cutting. Skillful engravers like Timothy Cole know how to produce the most subtle tone-values from black through intermediate shades up to brilliant light; and consequently, technical imitations, with regard to the material, exist only in the greater or smaller experience of the artist who practices this fascinating craft.

At present an effort is being made to revive the wood engraver's art. This will certainly succeed if artists devote sufficient time to learn the craft and become skillful.

If, however, they have good judgment of line-direction as artists, but insufficient command over the tool as craftsmen, they will not be able to give grace and vitality to freehand constructive drawing by a cut line; and their attempts to engrave delicate nuances of tone-value will be unsatisfactory, because engraving requires judgment in line cutting as well as line arrangement.

The disposition of solid blacks (or greys when two blocks are used) and the balance and contrast of these blacks with white and intermediate shades is part of the *design* and has nothing to do with the cutting or the art of engraving; but the beautiful or clumsy manner of handling lines will always show what individuality the engraver possessed, and what skill or power he may have of giving expression to original work by white line drawing with a burin.

## A. F. A. NEWS

THOSE readers who are interested in the traveling exhibitions sent out by the Federation, and who perhaps have arranged to secure one or more of these exhibits for their own art organization, will appreciate what the little Current Events' Club of Rapid City, S. Dak., has done to make the exhibition of paintings sent there a success. The pictures were lent by the Metropolitan Museum of Art and represent one of the most popular of the various oil exhibitions. These pictures were shown for only three days in Rapid City, but each day crowds were in attendance at the exhibition and showed the greatest enthusiasm and interest. Many of the visitors remained for hours to study the pictures and to take advantage of the opportunity to see original work. Not only did the "grown-ups" seem to find great pleasure in the exhibition, but the school children were also most enthusiastic. A prize was offered to the high school, junior high and grammar grades for the best essay on why a particular picture appealed most to them, and the children gained a great deal from their picture study. It is indeed most encouraging to learn that an exhibition has given so much happiness and pleasure!

Ft. Worth, Tex., is another place that has made a great success of the exhibition sent

there by the Federation. This was the collection assembled from the winter exhibition of the National Academy of Design. Several weeks before the exhibition closed over four thousand people had visited it. The newspapers gave it a great deal of space and thus increased the interest. Ft. Worth considered the exhibition the best they had had for several years, and everybody seemed delighted with the collection. It opened with a private view for the members of the Ft. Worth Art Association. As usual, prizes were offered to the pupils in the schools for the best estimate of the exhibition, or of a single picture. This was the same idea that was carried out at Rapid City to make the pictures of real educational value and to stimulate an interest in the work of our contemporary artists.

A second collection chosen from the National Academy of Design's 1921 exhibition was sent to Birmingham, Ala., in January. This was reported the most successful collection of pictures ever shown there, and one sale was made of an attractive painting by Cullen Yates entitled "The Mill Stream."

Sales continue to be made from the Handicraft Exhibition, and while the collection was at the Rhode Island School of Design in



Providence the Mexican fire opal necklace by Grace Hazen was purchased, and also an orange pottery bowl by Edmund de F. Curtis.

The Federation has assembled an exhibition of Flower Paintings through the co-operation of the Garden Club of America and the several artists. The circuit includes Springfield, Mass., Syracuse, N. Y., Baltimore, Md., and Trenton, N. J. The pictures of flowers and gardens in this collection are quite different from the old Dutch flower-pieces and the famous French flower-paintings of later date. They are primarily decorative—more truly interpretative—preserving the ephemeral spirit of flowers. These artists seem not only to transcribe the texture of the flowers but to set forth the atmosphere by which they are surrounded. They are essentially of our own time and mood.

Among the artists represented are Everett L. Bryant, Colin Campbell Cooper, Charles C. Curran, John Folsbee, Ben Foster, Johanna H. W. Hailman, Philip Hale, Paul King, Maud M. Mason, Richard Miller, Dorothy Ochtman, Ernest Peixotto, William Sartain, Helen Turner and J. Alden Weir. Some of these, it will be noted, are very distinguished landscape painters. The collection as a whole makes a charming group, and the character of the pictures is so varied that although the exhibition deals exclusively with flower and garden subjects it is full of interest.

The War Portraits have been sent to the Pacific Coast for exhibition at San Francisco. The preceding engagements at Topeka, Kans., and Madison, Wis., were marked by an extraordinarily large attendance, that at the Topeka Art Guild aggregating 10,000 persons.

#### MEMBERSHIP CAMPAIGN

So many membership campaigns are now under way that it is impossible to give the names of all of the cities and chairmen. Not only are the majority of the most important cities in the country now putting on campaigns, but the chairmen and the members of their committees are all prominent people in their communities, people who give their time only to things that are eminently worth while.

It has been interesting to discover that

the people who are willing to do this work for The American Federation of Arts are invariably those individuals who are most interested in the welfare of their own communities. These people recognize the fact that in strengthening the national organization they are also strengthening their local ones. The more people there are in a community reading the *AMERICAN MAGAZINE OF ART*, the easier it is in that community to create interest in any local art project.

Mr. J. C. Nichols, of Kansas City, said recently that he could not endorse too strongly the Invitation Committee of that city, since he felt that, instead of conflicting with their local interests, increased membership in the Federation would strengthen interest in the Kansas City Art Museum. Mrs. Philip S. Elliott is the Kansas City chairman.

A few of the places where campaigns are now in progress are: Portland, Me.; Philadelphia, Harrisburg and Pittsburgh, Pa.; Cleveland, Ohio; Aurora, Ill.; Des Moines, Iowa; Kansas City, Mo.; Roanoke, Va.; Dallas, Tex.; and Helena, Mont.

A committee has been formed in Washington, at the call of the resident officers and directors, to spread the knowledge of the Federation's work in that city and secure memberships. This invitation committee is headed by Mrs. Henry Marquand as chairman, with Mrs. Corcoran Thom, Mrs. Walter Tuckerman and Mrs. James W. Wadsworth, Jr., as vice-chairmen, and twenty-six other ladies prominent in Washington social life as members.

#### ACTION BY THE STATE DEPARTMENT WITH REFERENCE TO EXCAVATION WORK IN EGYPT

Under date of January 26 the Secretary of State, the Honorable Charles E. Hughes, acknowledged the receipt of a letter from our president, Mr. de Forest, relating to a formal notification from the "Service des Antiquités" of the Egyptian Government to the effect that at the end of the season 1922-23, that government intended to modify the provisions relating to the division of antiquities discovered in Egypt by foreign excavators, and to give to this "Service" full power to retain all archaeological discoveries; and stated that he was communicating copies

of the letter to the American Minister at Cairo, with instructions to bring the matter informally to the attention of the Egyptian Government and to endeavor to secure a favorable modification of the provisions which had been called to his attention. Also that he had brought the matter to the attention of the American Embassies in London, Paris and Rome, with a view to ascertaining what action, if any, may be contemplated by those governments on behalf of their nationals with regard to excavation work in Egypt. The Secretary of State at the same time requested that the attention of the various interested societies represented in the American Federation of Arts be called to the action which has been taken by the State Department in response to our president's request.

Mr. Robert Woods Bliss, one of the members of the Board of Directors of the American Federation of Arts, who for the past three years has been Third Assistant Secretary of State, was nominated, by the President, Minister to Sweden the last of January and his nomination was promptly confirmed by Congress.

Mr. Bliss is a graduate of Harvard of the class of 1900. In 1903 he was appointed

Consul at Venice; in 1904 he was made Second Secretary of the Embassy at Petrograd; in 1907 he was Secretary of the Legation at Brussels; in 1909 he was made Secretary of the American Legation at Buenos Aires; in 1912 Secretary of the Embassy at Paris, and Counselor of the Embassy at Paris in 1916. He was also *charge d'affaires* of the American Legation at The Hague from September to November, 1918.

Mr. and Mrs. Robert W. de Forest sailed from New York on January 24, on the steamship *Samaria*, for a four-months' trip around the world.

Mr. Charles L. Hutchinson, first vice-president of the American Federation of Arts, who is recuperating from a serious illness, left Chicago the first week in February for Honolulu, where he expects to spend some weeks.

The dates of the Convention of the American Federation of Arts have been changed from May 16-19 to May 23-26, the latter better suiting the convenience of our hosts. St. Louis is noted for its generous hospitality, and already much entertainment of a delightful character is offered for those in attendance at the convention.



CALIFORNIA, GREEN AND GOLD A PAINTING BY FREDERICK BALLARD WILLIAMS

# THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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## THE MUSEUM AND THE PUBLIC

Mr. Morris Gray, president of the Boston Museum of Fine Arts, concluded his report for the year 1922 with a brief statement on "The Museum and the Public," which is so precisely in accord with the attitude of the American Federation of Arts that we venture, through his kind permission, to reprint it here in our editorial columns, making it, as it were, our own, and sharing its inspiration with our readers:

"The essential things of life are not material; they are spiritual. The material things may well bring comfort and pleasure. But it is not they which bring exaltation to the heart of man. It is the spiritual things which bring that. It is they which bring so often greater happiness, greater serenity, to the homes of the poor than to the houses of the rich; for it is not money, it is, in the large sense of the phrase, the beauty of life which is transeendent. And he who loves that beauty, whether he finds it in palace or

hovel or street—he hath the garden of life. The material things are the property of the individual, but, inexpressibly fortunate, the spiritual things are the common possession of mankind. Of the spiritual things a great religious belief and a great human love are the two instances that come most readily to the mind. But there are other instances, and high among these is the love of art, whether it be manifested in poetry, painting, sculpture, architecture or music.

"Art is the revelation of the spirit of man. The great artist is one who has presumably a great technique; but he must have something far other than that, for technique is merely the tool, although necessary tool, of expression. A great artist is one who has a great spirit, whether he be poet or painter. He is one who has the vision of the beauty of life and who, having that vision, expresses it so that others will see that it is there, not that it is a mere figment of his fancy. He does not express necessarily the truth of the whole thing as it is. He expresses the truth of the thing which he sees and feels. He expresses his own individual reaction, his own individual vision. He reveals himself as that man only does who communes with himself. And the surface of life may be commonplace, but life itself, if revealed, is the absorbing interest of mankind. And one artist differs from another artist in vision; so that out of the same subject one feels one thing and another another thing; one perhaps feels the beauty of the violet at his feet, the other the beauty of the sun that sets beyond the distant hills. For although men may see alike they do not feel alike, since no two men have the same individuality. And it is in the expression of that individuality that the interest lies.

"Where a great artist reveals the spirit that he himself has and in doing that expresses the spirit that his race has, art reaches its pinnacle of value. Then it becomes the greatest of all histories, since it is the history not of material things, but of the spirit of the race. Not by its conquests doth a nation live, but by its art, the art that gives its soul embodiment. This is true, from Troy that lives by Homer with all else a waste, down through the great nations of the world even into Germany, that will live, perhaps, by Beethoven and Wagner



when the dynasty of the Hohenzollerns is by the world forgot.

"The artist who has the great spirit finds exaltation in his work. And he who sees it, if he has caught of that spirit, will answer to the call, although he has no knowledge of technique; he, too, will thrill to the emotion of beauty made visible; he, too, will know the joy of exaltation. And he will feel this irrespective of the date or the race of the artist. For artists come and go. But great art is eternally of today, since only is that art great which expresses the great living spirit of man. And the loveliness of girlhood sculptured by Praxiteles twenty-five hundred years ago is as modern as 'The Mystery of the Hereafter' sculptured by St. Gaudens but yesterday—the one living thing in Rock Creek Cemetery.

"It is because great art is the expression of the living spirit of man that a great museum is not a mausoleum, but is rather the cathedral of a living, informing, inspiring spirit, and through that spirit adds what it can to the beauty of life—the need of the world today, and to those who believe, the plan and the desire of the Creator of life, for 'Out of the perfection of beauty, God hath shined.'

"It is said as a reproach that the artist undertakes to express only beauty; that he does not undertake to teach a lesson or to preach morality. But it is not mere prettiness of color and design that a great artist undertakes to give. It is the beauty of life that he sees and feels. That beauty is everywhere, visible or, more likely, invisible to the world. It may be the beauty of the thing itself; it may be the beauty of that which the thing occasions or connotes. It may lie beneath tragedy or indeed surface ugliness. Thus the world may see only tragedy in the man who is blind, but those who see that he carries it gallantly as the one opportunity that life has vouchsafed, carries it as he might the rose that love has given—they see that it is not tragedy, but in truth a thing of inspiring beauty, sombre, solemn though it be. The candle on the altar dispels the darkness and reveals the cathedral. Again, those who see only ugliness in the plain, dirty, unkempt child who shepherds her younger brother across the crowded street—they fail to see the oncoming of one of the most beautiful things of life—mother-

hood. Beneath the commonplace that seems at times to hang like a pall, life throbs. It may be a thing of ugliness; it may be a thing of beauty; but it can never be common, for the wonder of life, coeval with time, precludes. And the great artist, whether he comes in one generation or another, who sees and feels and expresses the beauty of life gives the thrill of that beauty to the unseeing world.

"Yet more. The exaltation of joy that a great object of art gives may not stop there. It may go far. Many must have felt the influence upon their lives of some expression of art, whether it be a cathedral or a line of poetry. Several years ago one of the least emotional men that I ever knew—a man who rarely went to church—told me that when he first saw the Sistine Madonna he stood spell-bound and woke only to find the tears running down his cheeks. Did he not go forth a better man? And so although art undertakes only to express beauty, yet the exaltation that that beauty gives may effect morality; for he who really loves beauty will turn aside from ugliness—and the great ugliness of life is sin."

## NOTES

The American Academy of Arts and Letters took possession of its new home at 155th Street and Broadway and formally opened it with a reception and house warning, to which nearly four thousand were invited, on the afternoon of February 22 from 4 to 7 p. m.

Under the auspices of the Academy a series of addresses was given on five afternoons during January and February at 3.30 o'clock, as follows: "The American Drama of the Past," by Richard Burton; "The Community Drama," by Percy MacKaye; "The Amateur Renaissance and Its Significance," by Walter Prichard Eaton; "The American Drama of the Present," by Clayton Hamilton; and an address on The Evangeline Wilbur Foundation entitled "Style," by William Crary Brownell.

In an address on the Academy, delivered at the annual meeting in 1910, Mr. Brander Matthews said: "It was Joseph de Maistre who once declared that 'the fatherland—la

*patrie*—is an association on the same soil of the living and the dead, with those who are yet to be born." We hold that every man should be loyal to his fatherland, and by this word we do not mean merely so much of the earth's surface arbitrarily set off by political boundaries; we have in mind ever the men who have made our country worth living in and worth dying for. We mean also and always the lofty traditions they have transmitted to us, the high ideals they cherished, and the noble examples they have bequeathed.

"This American Academy of Arts and Letters is already an association of the living and the dead; and we have a firm hope that it will abide to be an association with those yet to be born."

This, better than any words of our own, indicates the purpose and spirit of this noble institution.

The National Sculpture Society is arranging for an outdoor and indoor exhibition of sculpture, to be held in New York City this spring. Through the generous offer of the trustees of the Hispanic Society of America, represented by Mr. Archer M. Huntington, president of the Society, and of the trustees of the American Geographical Society, the Museum of the American Indian, Heye Foundation, the American Numismatic Society, and the American Academy of Arts and Letters, the use of the courts and sunken gardens of the various societies at 155th Street and Broadway, has been obtained for the setting forth of the exhibits, the installation of which will begin the end of March. The exhibition will be formally opened to the public about the middle of April and will continue for one month from date of opening.

Thanks to the generous interest of these societies, the committee is in a position to announce that, in addition to the outdoor space, there have been placed at its disposal the exhibition galleries of three of the above mentioned societies, The American Academy of Arts and Letters, the American Numismatic Society, and the Hispanic Society of America, making it possible to greatly broaden the exhibition beyond its original plan. The exhibition will represent all that is best

in contemporary American sculpture, of whatever school or tendency, embracing in its scope sculpture designed for the park or garden, monumental and decorative sculpture, portraits, the small bronze for the home, medallions, medals and plaques, drawings and sketches. This will probably become the most noteworthy event in the long continued efforts of the National Sculpture Society to secure for American sculpture the position that it merits in art and in American life.

The committee in charge, of which Adolph A. Weinman is chairman, comprises Chester Beach, Daniel C. French, Emil Fuchs, Paul C. Jennewein, Anna Vaughan Hyatt, and W. Frank Purdy.

The Architectural League ARCHITECTURAL opened its Thirty-Eighth LEAGUE EX- Annual Exhibition in the HIBITION IN Fine Arts Building, New NEW YORK York, on January 26, to continue to February 24.

At the opening the following awards were announced: Medal in Architecture, Dwight James Baum, for residential work; medal in Decorative Painting, Edward Simmons; medal in Sculpture, Edward McCartan; medal in Landscape Architecture, Harold Hill Blossom; medal in Craftsmanship, Herter Loomis, for a tapestry; Avery Prize, James Novelli.

A special feature of this exhibition was a loan exhibition of the work of the Royal Institute of British Architects, whose members include all of the most prominent architects of Great Britain. This is but the second time that this society has held an exhibition of the works of its members, and it is the only time that such an exhibit has been held in this country, the other having been held in London last December. This was arranged to bring together the work which has just been shown in New York. The work of the visiting architects appeared as a unit in a Court of Honor, occupying the center of the Vanderbilt Gallery. In the court were set formal trees and benches, giving a fine decorative effect. Occupying the most prominent place in the Vanderbilt Gallery, and seen through the board passage which crossed the Court of Honor, was the outstanding piece of sculpture of the exhibition, the very beautiful Eugene Field Me-

morial Fountain designed by Edward McCartan for Lincoln Park, Chicago.

Another interesting feature of the exhibition this year was the admission of the crafts as an exhibit to be shown on its own merit. This meant that they were invited to exhibit and to pass a jury examination similar to that of the architectural exhibits, instead of, as heretofore, being allowed to engage space, pay for it, and show what they chose, more or less independently. The effect thus produced proved much more effective than ever before attained.

As usual, the Academy Room was given up to the exhibition of the American Academy in Rome.

HOWARD PYLE EXHIBITION An exhibition of works by Howard Pyle was held at the Art Alliance, Rittenhouse Square, Philadelphia, from January 18 to February 11. The pictures shown were for the most part lent. Many came from the collection of Mrs. Pyle, and others were contributed by his former pupils. There were 134 pen-and-ink drawings, twenty-two oil and water color paintings, and a large number of sketches. Thornton Oakley, who was chairman of the Committee of Arrangement, wrote the following beautiful tribute as a foreword to the catalogue:

"Howard Pyle! What memories enthrall the mind at utterance of the name! Has ever artist lived who with both brush and pen has given to the world messages more lofty, thoughts more full of magic wonder, lifting the human heart and soul from out the darkness of the shadows, holding steadfast in the sky the torch of inspiration? And through what wealth of means did Howard Pyle express his passion for the beauty of that mystery, Life! Throughout those crowded years of work—all too few, too abruptly ended—there issued forth from that secluded studio in Wilmington an all but unbelievable outpouring of paintings, drawings, fantasies and books. Those were the days indeed when illustration in America was dazzling in its glory. Led by Howard Pyle, books and periodicals soared to pictorial heights never before and never since attained. We waited, breathless expectation, for the appearance of next issues; snatched the Christmas *Harper's*; grasped eagerly the latest volume from the

beloved master's pen. Ah, would that we had grasped more often! Those days seemed permanent then. Now they are gone, and first editions, with the unblurred plates, of the inimitable Wonder Clock, of the superbly rich King Arthur, are no longer to be had for an asking. At times with sumptuous splendor, at times with subtlety and intangible suggestion, at times with unerring love and knowledge of historic periods and of characters, the pageantry of Howard Pyle's creations passed in publications before the delighting eyes of men. Here were castles, realms of fay, that held beholders spell-bound. Here were revelations, answers to the questionings of the soul. Here was glamour of Romance—flaming sands, dark oceans, black-browed visages, galleons blazing in the sun. Here, too, was all the beauty, all the spirit of those times when, under the exalted Washington, our nation came to birth. Will not Howard Pyle's portrayal of Revolutionary days live as long as man endures?

"Howard Pyle has passed beyond the earth's horizon on his Pilgrimage of Truth, but the memory of his personality lives ever vividly with those who knew him well. How clearly is he recalled those evenings in the studio, when, lecturing to his class, he perched upon his stool beneath the rays of one concentrated lamp. The broad dome of his forehead gleamed. His brows threw shadows across his eyes. At the corners of his mouth played those lines of earnestness and humor his hearers loved so well. For in teaching was Howard Pyle absorbed as in all his other outlets of expression. Among the rich legacies he left the world none are more full of meaning than that ardent group of workers which he sent forth into the illustration field. To them he handed on his Torch of Truth. Theirs now it is to keep afire its flame."

Remarkable versatility of A VERSATILE talent, united with an excellent technical quality of workmanship, were evidenced in the thirty paintings in oil and gouache by Miss Catherine Wharton Morris exhibited last month at the McClees Galleries in Philadelphia. Portraits, landscapes, and marines were treated by the artist with equal facility and refreshingly bold and free



touch, the drawing of the heads and hands being especially good. There were convincing tonal effects in several of the landscapes, the architectural features added to the pleasing ensemble, and the rock-ribbed coast of Rhode Island near the waters of Narragansett Bay were pictured with the due amount of fidelity to nature. One's attention was attracted, immediately upon entering, to a capital portrait of Mr. Thomas Whitney Surette, the distinguished lecturer and writer upon musical subjects, painted at Concord, Mass., then to a charming half-length of a young girl of Spanish type entitled "Lola." The blinding glare of light on a glassy sea was well recorded in the largest canvas here—"Sunny Spray," and in another smaller one, "The Sun Path." The works entitled "December Twilight" and "January Afternoon" were highly decorative in wintry greys and browns. "The White Bridge" as a motif for pictorial composition seemed happily chosen, and sun-flecked "Old Chapter House" radiated the spirit of New England.

TEN  
EMINENT  
WOMEN  
PAINTERS

Distinguished works, numbering twenty-two, by ten eminent American women painters, were exhibited during the month of January under the auspices of

the Plastic Club of Philadelphia in the gallery of that organization. The exhibition was made possible through the cooperation of certain members of the club, whose generous aid, voluntarily offered, enabled the committee to organize this remarkable manifestation of the growing importance of women in the history of art in the United States. Several of the canvases had figured in standard exhibitions in this country and abroad, and all were lent by their owners or dealers for this special occasion.

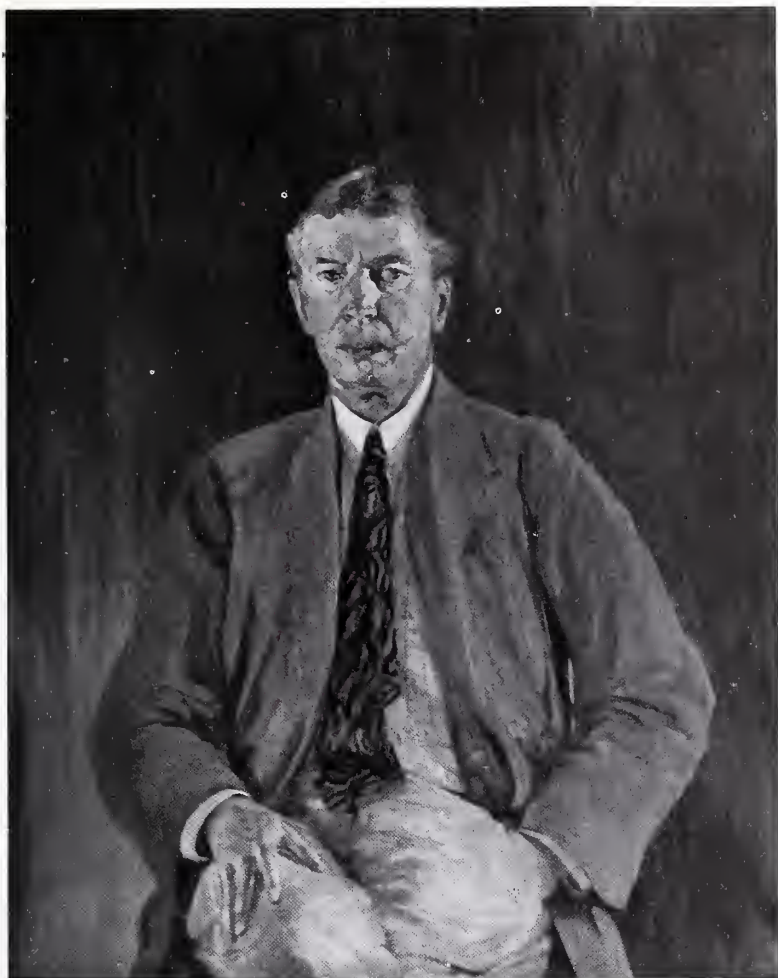
The outstanding feature of the exhibition was, without doubt, Miss Cecilia Beaux's "Sita and Sarita," a replica of her work in the Luxembourg Gallery, portraying, with the brush of a finished painter, a charmingly naive personality. The dean of the women painters, Miss Cassatt, was represented by one work, "Enfant jouant avec un Chat," lent by Durand-Ruel, which was quite sufficient to uphold her international reputation. Mrs. Jean McLane Johansen ex-

hibited four works, of which perhaps the "Mother and Babe" and "The Luncheon" were most successful as pictures of maternal tenderness. Miss Lydia Field Emmett's portrait of "Brother" carried with it the conviction that one could almost guess what this real boy was like and what he was about to say, so true was the artist's touch. There was a superb profile portrait of Mrs. A. R. Peabody by Mrs. Ellen Emmett Rand, a prize winner at last year's Pennsylvania Academy Annual. Miss Martha Walter's group of "Brother and Sister" had a totally different arrangement and treatment from the other works, mainly in *plein-air* effect of sunlight and shadow. Miss Violet Oakley's portrait of the late H. H. Houston Woodward, not catalogued, seen last season at the Academy show, added much interest to the ensemble. Miss Oakley also exhibited studies for mural paintings in the State Capitol, Harrisburg, another in the Charlton Yarnall House, and a canvas entitled "The Weavers of New Hope." There was a fine portrait of Mrs. William Howard Hart, lent by Mrs. George Harrison Fisher, and "A Boy," lent by Mrs. Henry S. Drinker, both works by Miss Beaux. Mrs. Lillian Westcott Hale showed a strong portrait of a lady in black, and Miss Florence Este showed three Brittany landscapes.

E. C.

Announcement has been made that Augustus E. International John and George Desvallé are to be the European members of the Carnegie Institute's Twenty-Second International Jury.

Augustus John is one of the outstanding figures among English artists, and his coming to this country is expected to arouse great interest in art circles. He was born at Tenby, England, in 1879, receiving his art education at the Slade School in London and later studying in Paris. During the war he held a commission as official artist in the Canadian Corps, and exhibited at the Canadian War Memorial Exhibition in 1919 a cartoon for a large decoration, "Canadians Opposite Lens." He was later commissioned to paint the chief characters of the Peace Conference. He also painted portraits of Lloyd George, Bernard Shaw and other



PORTRAIT OF THOMAS WHITNEY SURETTE CATHERINE WHARTON MORRIS

notable sitters. He was represented at the last two International Exhibitions by pictures of Canadian soldiers.

George Desvallieres, the French juror, is a distinguished figure in the French art world. He was born in Paris in 1861 and studied first in the Julian Academy and later under Delaunay and Moreau, exhibiting first in the Salon in 1883. He is best known as a painter of religious subjects, and is represented in the Luxembourg by a head of a man, the well-known portrait of his mother, and a painting of the Blessed Virgin.

These jurors were elected by a committee of seven distinguished English and six French painters. The International Jury

will meet in Pittsburgh on April 6. In addition to the foreign jurors there will be two American jurors, who, with Homer Saint-Gaudens, the director of the Department of Fine Arts, will comprise the Jury. Mr. Saint-Gaudens returned to this country about the first of March, after more than three months abroad.

#### ART IN TOLEDO

If anyone doubts the usefulness of an art museum and its value to the people of the community, he should visit the museum in Toledo, Ohio. Not only has this museum works of art which it displays and are worth seeing, but it is an absolute

hive of activity, reaching out and bringing beneath its roof great and small, young and old, through a broad variety of interests. Among the good works that it carries on are classes in design for young people, the popularity of which is attested by the following story published in the January number of *Museum News*:

"A very small bright-eyed, red-headed boy of nine years called on the Director of the Museum a few days ago to arrange for entrance in our School of Design.

"We told him gently but firmly that there were two hundred other young people at the moment on our waiting list and that the classes were somewhat advanced, having reached the twelfth problem, which would necessitate making up much back work.

"Nothing daunted, the little chap emphatically observed, 'Can't help it—got to get in—can't waste another year of my life.' Well, he got in, but there are two hundred more just as eager."

The Toledo Museum has received as a gift from Mrs. Charles Gardner of Newtonville, Mass., formerly of Toledo, a group of unique objects from Persia, India and Thibet. Mrs. Gardner has recently returned from an extended trip around the world, which included Kashmir, 200 miles from a railroad, and Thibet, which is still further on, so that the objects which have come from these distant places are doubly interesting.

#### ART IN ATLANTA

The Atlanta Art Association has recently closed a very successful exhibition of the Brewer collection of paintings, comprising forty-eight canvases by Nicholas R. Brewer, the well-known portrait painter of New York and Chicago, and twenty-eight works by other contemporary artists. Among these were Roy Brown's "Wilton Hills," a National Academy Ranger Fund purchase; Frederick Waugh's "Coming of the Line Storm"; H. O. Tanner's "Rachel"; Chauncey Ryder's "High Water"; and fine examples by Daniel Garber, William M. Chase, Helen M. Turner, Irving Couse, Bruce Crane, and others.

Among the paintings by Mr. Brewer were a recently completed portrait of Mr. C. B. Bidwell, president of the Atlanta Art Association and prominent for many years in the

artistic development of the city; a recent portrait of Ignace Paderewski; a tragic presentation of the ruins of Belgium in his "Belgia"; a fine Indian subject called "Fading Glories"; several California Mission pictures; a child playing the harp, entitled "Rippling Fingers"; and other portraits and landscapes. During the exhibition period Mr. Brewer delivered three lectures, or instructive talks on the pictures, besides talking to 2,000 school children who were brought to the gallery in separate groups. Mr. Brewer was invited to Atlanta by the Art Association, the Fine Arts Club and the Art Department of the Atlanta Woman's Club, and in point of enthusiasm the exhibition is said to have surpassed any of those previously held in the city.

The Atlanta Art Association is soon to break ground for the new Art Museum which, when completed, will cost two million dollars. Funds are already in hand for the first unit of the building, which will be located in the beautiful Piedmont Park.

The American Federation of Arts has just completed a successful campaign for membership in Atlanta.

#### ART IN WINNIPEG

Winnipeg, Canada, has not only an art gallery but a thriving School of Art. The gallery was established ten years ago, the first civic art gallery in Canada. With relation to this gallery and an exhibition recently held therein, we take pleasure in cutting the following paragraph from the *Winnipeg Community Builder*.

"The opening of the Johnston exhibition at the Art Gallery recently was carried through in a manner quite befitting so great an occasion—the tenth anniversary of the opening of the Winnipeg Art Gallery.

"Those who have any recollection of the opening event ten years ago will recall something of the exuberant enthusiasm expressed by all in this new enterprise. All were proud, as was their right to be, for it gave to Winnipeg a new character, imparting to the city, all felt, certain attributes of greatness—and the 'first civic art gallery in Canada' was the slogan proudly repeated and flaunted in all literature dealing with the new project. There was general agreement that Winnipeg had made a splendid beginning, and that after a few years the city would desire to





BOSTOCK'S CIRCUS!

A PAINTING BY E. HESKETH HUBBARD

PURCHASED FOR THE TATE GALLERY, LONDON

have her art treasures stored in a more pretentious building.

"It can be recalled also, how, at the first opening, pictures were hung in all the seven rooms, whereas today only two rooms are available for art gallery purposes. The Winnipeg School of Art, a natural corollary which came into being a year later, was installed in three of the rooms, but has had to have much enlarged quarters, for the numerous students' clamors for art instruction had to be provided for, and this process of robbing Peter to pay Paul has been working to the detriment of the art gallery, which in the two rooms to which it has been reduced has left it rather attenuated looking.

"There is nothing depressing in all this, and those who were present at the function recently and were given a free and easy range through all the rooms, where the works of the students were tastefully arranged, cannot have any misgivings as to where Winnipeg stands in art matters. There is no retrograding; the general outlook was never more hopeful than it is at present. The way is onward and upward—cheerio.

"This is a most fitting time, at the end of a decade, after the trying period of the war, to have the solid assurance that the cause of art in Winnipeg goes marching on. And what is more inspiring than that on this, the tenth anniversary, the walls of the gallery should be fully occupied by the paintings of a young and gifted Canadian, Frank H.

Johnston, A. R. C. A., who came from the east to Winnipeg with a great purpose. The success he has already achieved as head of the School of Art is already a matter of common knowledge. Big numbers of visitors are being attracted to the gallery to see his work, and present indications point to the likelihood of many a Winnipeg home being embellished by a 'Johnston.' Pictures are rare gifts scattered throughout the world."

The Winnipeg Art Gallery and School of Art is a chapter of the American Federation of Arts and is making use of no less than sixteen of our illustrated lectures during the present season.

ILLINOIS	The Illinois Art Extension
ART	Committee is particularly
EXTENSION	interested in the preservation
	tion of the great group of
	earthworks just outside

East St. Louis known as the Cahokia Mounds. They are about sixty-four in number, the area of their occupation approximating 1,000 acres. Their archaeological importance to the state and nation is almost inestimable. The largest tumulus, known as Monk's Mound, rises by four levels to the height of 100 feet and covers about 16 acres. It constitutes the largest mass of earth ever brought together by human hands. Its importance as a relic of the culture of a prehistoric people in relation to its locality has

been compared to Stonehenge in England and to the Cheops in the valley of the Nile, and yet these vastly significant profiles are in immediate danger of destruction from the encroachment of the neighboring city and its immediate need of factory sites. The area covered by the mounds is now held in private ownership, but their protection, pending the time when the state shall awaken to the responsibility of their preservation, involves considerable financial loss to the owners. It is estimated that the net income from the region as farm land is not more than \$30 an acre, whereas it will bring, if sold for commercial purposes, as high as \$800 and \$1,000 an acre.

Warren K. Moorehead, the famous archaeologist, who has been in charge of exploratory work there for more than a year, gives out the authoritative statement that there is not the least doubt of the artificial origin of the mounds. He has, further, ascertained that their builders had a definite and highly developed culture. More than a thousand broken artifacts and pottery were unearthed in making test-pits alone, and those picked up by various people and now in private collections and museums are innumerable. He estimates that not less than ten years would be required for a thorough investigation.

In 1913, a bill having in view the preservation of these mounds failed of passage in the legislature. It is the hope of all those interested in saving them to coming generations that a greater appreciation and more intelligent understanding of their value will serve to avert such a mistake when the matter next comes up for action. Ohio, Wisconsin, New York and New Mexico have taken steps to preserve their prehistoric monuments, and Illinois, so particularly dowered in this respect, should not permit herself to fail in this very important matter.

J. C. C.

THE  
SAN FRANCISCO  
MUSEUM OF  
ART

The most important art activities in San Francisco during the last few months have been in the San Francisco Museum of Art in the Palace of Fine Arts.

An exhibition of outstanding interest was that of the East West Art Society that came into life at the end of 1921 as the outcome of

a desire for researches of Occidental and Oriental arts, and thus to find a way to a highest idealism where the East unites with the West. The first public exhibition of paintings by this society was held in the latter part of November. The following artists are members of this society: Gertrude Partington Albright, H. Oliver Albright, Ray Boynton, Al. Brender, John E. Gerrity, M. Hibi, T. Hikoyama, Y. Kotoku. Ching Lee, Spencer Macky, Constance Macky, H. Miyoshi, K. Matsubara, Perham W. Nahl, Nicolai Nedashkovsky, K. Nakanishi, Chiura Obata, S. J. Quinn, Lee F. Randolph, Sergai Scherbakov, Barbara Shermund, Matteo Sandona, K. Tanaka, A. Ueno, T. Uyeyama, Guest Wickson, Ralph Wilkins.

The work of the Japanese artists was especially interesting, because, while departing from Japanese themes and adapting the European technique, they still gave expression to the Japanese imagination.

Obata exhibited several Japanese screens done in the traditional manner. The Correlated Arts Recital Hall, where a Japanese program was presented on the opening day by native artists, was hung with screens of exceptional beauty dating back to the seventeenth century. The entire program was an expression of the underlying plan of the Museum to present the co-relation of the arts. A classic drama of the twelfth century in Japan was staged to the accompaniment of the oriental music, like the chorus of a Greek play. Both players chanted in unison throughout.

In conjunction with this exhibition there was a display of chrysanthemum arrangements, done by the finest experts in this art, which is treated with the same seriousness in Japan that is accorded the other arts. This is the second flower arrangement that has been given in the museum, and experts come from various parts of California to exhibit their skill.

Another important event in the museum is the opening of the Seven Arts Reading Room, where are assembled magazines of unusual importance that come from twenty-four countries. These publications are being gathered from all corners of the globe by Director J. Nilsen Laurvik, and they deal with the various forms of the seven arts, and the applied arts, also the leading publica-

tions from many countries on the arts of photography and printing, general culture, fashion, history, politics, etc. Articles of special current interest are segregated in two cases for the convenience of those seeking knowledge on the outstanding topics and developments of today, and especially for students wishing to study current manifestations of the seven arts.

Some maps of unusual importance also are being hung in the Reading Room. Three of them are the linguistic map of Europe by Morris Jastrow, a map of the rug producing centers of Asia Minor, and a map of the tapestry producing centers of Europe during the Gothic and Renaissance periods. The last two were drawn especially for the museum.

Another important activity of the museum is the reopening of the Co-related Arts Recital Hall, where a program is offered every Sunday by artists of high musical standing for an admission fee of 15 cents. On the first Sunday of every month a nationalistic program is presented.

On Sunday afternoon, January 21, in celebration of the one hundredth recital, a Spanish program was presented by distinguished Spanish musicians, singers, and a dancer from the Royal Academy of Madrid. The pianist was for eighteen years court pianist to the late Queen Isabella of Spain.

The entire plan of the activities of the museum are expressed in the words of Voltaire inscribed on the walls of the Reading Room:

"All the arts are akin; each of them lights up another, and thence results a universal light."

Among the recent acquisitions of the Fogg Art Museum of Harvard University is a French Romanesque capital of the XII century from the Cathedral of Notre-Dame-des-Doms, of Avignon. The capital is of Carrara marble and represents the story of Samson. It is an important addition to the museum's notably fine collection of Romanesque sculpture.

The museum has recently received as a gift from John S. Sargent twenty-one charcoal drawings—studies for the paintings by the artist, "Entering the War" and "Death and Victory," recently installed in the

Widener Library as the first permanent memorial erected at the university to the Harvard men who fought and died in the World War. The drawings include sketches of marching boys, prostrate soldiers, and studies of heads and hands, many of which have been used almost exactly in the completed paintings.

There have recently been exhibited at the museum as loans two paintings of unusual importance and beauty—one, a Madonna and Child of the Sienese School, probably the work of a follower of Pietro Lorenzetti, and the other a Portrait of a Man by Holbein the Younger, a typical and splendid example of the master's work. The paintings are the property of Arthur Sachs of New York (Harvard, 1901) and will be lent to the museum for long periods of time each year.

The Southern California ART NOTES, Chapter of the American LOS ANGELES Institute of Architects held its annual exhibition at the Los Angeles Museum during January. In connection with this exhibition was shown an interesting array of textiles made and loaned by Cheney Bros., covering every well-known period of design.

The Southern California Chapter has been working as a group for fourteen years and is now the fifth largest chapter in the United States.

Honor awards are given each year for work in single and multiple dwellings, commercial buildings, semi-public and cultural buildings, school work, public work, group planning, city or community planning and landscape work.

The "Distinguished Honor in Fine Arts" was awarded to Robert D. Farquhar for his W. A. Clark, Jr., Mausoleum. This special honor, to quote the catalogue, "may be made to the architect for any executed work of preeminent architectural merit if the jury shall find sufficient merit to warrant such distinction above all other work of all classes."

The first annual traveling exhibition of Western Painters was so well received throughout the west that a second, even better and more comprehensive one will follow it. This exhibition was opened at the Los Angeles Museum on February second and continued until the opening of the Fourth International Exhibition of the



Printmakers Society of California, March 1.

The California Art Club has begun a campaign for members and funds, with which it is their intention to build a club house. This club house will contain, besides the large exhibition galleries, several studio apartments. To start the fund a midwinter sale of paintings was held of pictures donated by active members.

The Southwest Museum, which held throughout February an exhibition of the art-crafts of America, including special studies of pottery, textiles, rug-weaving, embroideries, batiks, wood-carving and metal work, will follow it with a Homelands Exhibition in March. This is to be a sympathetic study of the applied arts of our foreign born citizens.

Silas Dustin, formerly curator of the National Academy of Design, has taken up permanent residence in Los Angeles, accepting a position at Stendahl's Gallery.

William Ritschel, who has lately spent a year painting in the South Sea Islands, gave his first exhibition of South Sea Island pictures at Cannell and Chaffin's in Los Angeles during December.

Among the California artists holding one-man exhibitions in Los Angeles this season are Alton S. Clark, Dwight Bridges, David Anthony Tauszky, John W. Cotton, and Paul Lauritz.

J. A. S.

NEWS LETTER  
FROM THE  
AMERICAN  
ACADEMY IN  
ROME

Do you realize that we now have four professors in the School of Fine Arts and four in the School of Classical Studies, and that there is a secretary and the director in addition? The professors are: Messrs. Fairbanks, Lamond, Manship and Faulkner in the Fine Arts; Messrs. Frank, Showerman, Van Buren (who is also the librarian), and Curtis in the Classics. They are all busy and, as far as I can judge, happy.

One more student has registered in the School of Fine Arts and two more in the School of Classical Studies, making twenty-one in the former school and twenty-two in the latter—a total of forty-three. Apropos of the Classical School, Prof. Frank tells me that he believes that it is now the largest American post-graduate institution in the

Classics. Two of the Fine Arts men are enthusiastically undertaking important collaborative problems with classical students, which is an excellent thing for all concerned.

We are delighted that the trustees have finally decided to start a summer session for graduate students at the Academy next summer, and we are especially pleased that Prof. Grant Showerman, the present annual professor in the School of Classical Studies, has agreed to be its first director. A former fellow of the American School of Classical Studies in Rome, with five years of residence in Rome and many years of successful teaching at the University of Wisconsin to his credit, he will surely start off this new and important venture of the Academy in a proper manner. We hope to begin with twenty students—a modest beginning, but one which will surely help a certain number of graduates and teachers who have but a limited time to devote to study in Rome.

The students' Christmas festivities consisted of what the Italians call a "dancing tea," a Christmas dinner followed by a dance, and a fancy dress party at the British School.

A very interesting exhibition has just been opened in the Palazzo Venezia, formerly the seat of the Austrian Embassy to the Vatican, but now a national Italian monument. During the Austrian domination in Northern Italy, many objects of art were carried off to Austria. As a result of the war Austria has been forced to return them. Perhaps the most important of the exhibits is a set of eight tapestries—the famous Manterau tapestries—designed by Raphael. The exhibition occupies five big rooms.

GORHAM P. STEVENS, *Director*.

THE  
MINNEAPOLIS  
INSTITUTE OF  
ARTS

Some important purchases have recently been made by the institute in the field of French art of the XVIIIth century. This is in accordance with the policy of the trustees, adopted upon the recommendation of the Museum Development Committee, of adding to the collections of European decorative arts with a view to furnishing students and manufacturers with original examples of good design to serve as models for their present productions. Included

among the recent purchases is a section of woodwork from a library in the style of Louis XV, and several French chairs, one of which wears a handsome tapestry cover of large poppies on a mellow yellow ground, which brings out the faded gilt of the frame and gives to the ensemble an air of sobriety and great dignity. The section of woodwork consists of six panels, of which the upper part forms the doors of bookcases and the lower part, doors of small cupboards. A large part of its charm lies in its color, which has been recovered by the removal of many coats of paint, and now appears as a soft gray-green, with cream-colored moldings and ornaments. In this connection it is interesting to know that much of the woodwork of the period of Louis XV was originally painted in bright colors, which were covered with a white paint in the time of Louis XVI.

At a meeting of the "Friends of the Institute," held in December, it was voted to purchase and present to the institute a group of objects already under consideration by the Accessions Committee. The objects presented are being exhibited in the period rooms where they supplement admirably the material formerly acquired. One of them is a large piece of Italian brocade of the XVIIIth century, which came from a palace in Spoleto, where it doubtless had hung for many years. The gift also included three chairs, one of which, a handsome walnut arm chair with leather seat and back, is of north Italian origin; a large brass plate of the XVth-XVIIth centuries; and two leaves from a Roman missal with illuminated initials, probably painted at Sienna about 1475. These are of parchment and show an early form of musical notation when rectangular notes and a staff of four lines was in common use. This gift is significant in many ways, but in none more than as an example of how other friends of art museums may contribute to their growth and really forward their interests in a practical way.

This society of "Friends of the Institute" was organized about a year ago for the purpose of broadening "the influence of the institute by supporting its interests in ways suggested and approved by the trustees of the Minneapolis Society of Fine Arts." In pursuance of this plan its members arranged for two courses of lectures, one on the History of Sculpture and the other on

Oriental Art, and for several single lectures, all of which have been instrumental in increasing interest and adding to its membership.

The Minneapolis Society of Fine Arts is holding this season a series of four concerts, which have been arranged through the generosity of a group of Minneapolis artists who have consented to give their services for this purpose. These concerts are held at the institute, in a large central gallery, and the trustees feel that in making such provision they are beginning to draw the allied arts into closer association. Different artists appear on each program and their selections are of a high order, indeed, the concerts are proving so successful that it is hoped that a similar series may come to be a regular feature of the winter's program.

ART IN  
CHICAGO

An interesting and important exhibition of works by the artists of Chicago and vicinity, comprising 317

paintings and drawings and thirty pieces of sculpture, was shown during February at the Art Institute. The Jury of Award consisted of Agnes Squire Potter, H. Leon Roecker, Rudolph Weisenborn, Rudolph Ingerly, and Gordon Saint Clair. The task of hanging the pictures so that they would get along amicably together and not clash with one another fell to Alfred Juegens, Raymond Jonson and Carl Hoeckner. The paintings shown covered a wide range, from the radical, "abstract" Cubistic canvas to the conservative realistic figure-painting, true in every detail in form and expression of personality. The cleavage between the older system of conservative painting and the new ultra-modern methods of experimental painting, based upon various formulas, was strongly accented in this year's jury. As a result there was seen in this exhibition an unusually liberal representation of radical canvases. There was a great gulf between Flora Schoenfeld's "Abstract Study of a Woman" and Karl Larwin's "Bread Line." Whether the public followed the new school with sympathy or whether the latest art is leading into a blind alley, is a question. At any rate the liberal attitude of the jury for this exhibition resulted in a representative showing of the various art



INTERIOR LOG CABIN STUDIO OF ADAM EMORY ALBRIGHT, HUBBARD WOODS, ILLINOIS

movements now pressing for recognition in our country.

A striking feature of this exhibition is the number of prizes awarded, evidencing a remarkable effort on the part of Chicagoans to encourage local talent. The list is as follows:

The Mr. and Mrs. Frank G. Logan Medal, carrying with it, either for purchase or as a gift, \$500, for a painting or a piece of sculpture, executed by a resident of Cook County; to be awarded under the direction of the Trustees of the Art Institute. Awarded to Frederic V. Poole for his painting "Flora."

The Fine Arts Building Purchase Prize: The sum of \$500 donated by the Estate of Charles A. Chapin, owner of the Fine Arts Building, for a painting to be selected from the annual exhibition by artists of Chicago and vicinity, by a jury to be appointed by the trustees of the estate, and to be given to the Chicago Public School Art Society or other civic organization; this prize not to be awarded to the same person any two years successively nor to anyone more than twice. Awarded to Gustave Baumann for his painting "Ceremony at Sunrise."

The Charles S. Peterson Purchase Fund: Two purchase prizes of \$250 each for pictures, without regard to subject, to be given to the public schools of Chicago for permanent exhibition; to be awarded by the Art Committee of the Art Institute. Awarded to Mabel Key for her painting "From the Lincoln Park Greenhouse," and to Gerald Frank for his painting "Still Life."

The Mr. and Mrs. Frank G. Logan Medal, carrying with it, either for purchase or as a gift, \$200, for a painting or a piece of sculpture by a resident of Cook County; to be awarded under the direction of the Trustees of the Art Institute. Awarded to Wm. P. Henderson for his painting "Querena."

The Edward B. Butler Purchase Fund of \$200, for an oil painting or paintings to be presented to the public schools of Chicago; to be selected by the Art Committee of the Art Institute. Awarded to Allen Philbrick for his painting "The Shore Line" and Marguerite Kreutzberg for her painting "A Little Venus of the Steppes."

The Mrs. Julius Rosenwald Purchase Fund of \$200, for an oil painting or paintings





ENTRANCE TO LOG CABIN STUDIO OF ADAM EMORY ALBRIGHT, HUBBARD WOODS, ILLINOIS

to be presented to the public schools of Chicago; to be selected by the Art Committee of the Art Institute. Awarded to Mary H. Buehr for her painting "Over Mantle Bouquet."

The Joseph N. Eisendrath Prize of \$200, either for purchase or as a gift, for a work of art in any medium by an artist who has not exhibited for more than five years; to be awarded by the jury elected for this exhibition. Awarded to William Owen, Jr., for his painting "White Towers."

The Harry A. Frank Prize of \$150, for a figure composition in oil; to be awarded by the jury elected for this exhibition. Awarded to Frederick Fursman for his painting "Morning."

The Clyde M. Carr Prize of \$100, for a figure composition by a young artist, to be awarded by the jury of the exhibition. Carl Hoeckner, "The Storm."

The Municipal Art League Prize of \$100 for portraiture, in any medium to be awarded by the jury and a committee of three mem-

bers of the Municipal Art League. Awarded to Ejnar Hansen for his painting "Portrait of an Old Lady."

The Business Men's Art Club Prize of \$200, for a meritorious landscape in oil; to be awarded by the jury elected for this exhibition. Awarded to Alfred Juergens for his painting "The First Snow."

The Englewood Woman's Club Prize of \$100, to a young artist who has not previously received a prize in the Art Institute; to be awarded by the jury elected for this exhibition and three members of the Englewood Woman's Club. Awarded to Raymond Jonson for his painting "Winter."

The Chicago Woman's Aid Prize of \$50, for a work in sculpture by a Chicago woman who is a student, and who has not previously received this prize; to be awarded by the jury elected for this exhibition. Awarded to Ida McClelland Stout for her "Portrait of Mr. Geo. Spears."

The Robert Rice Jenkins Prize of \$50, offered by Mrs. George Raymond Jenkins,

for a work by a young artist, without regard to subject or medium, who has not received a previous award; to be selected by the jury elected for this exhibition. Awarded to Beatrice Levy for her painting "Jackson Park Beach: Nocturne."

The Marshall Fuller Holmes Prize of \$100 for excellence in color and composition; to be awarded by the jury elected for this exhibition. Awarded to Edgar A. Rupprecht for his painting "The Diving Board."

The Rogers Park Woman's Club Prize of \$100 for a painting by a woman who has not previously received a prize; to be awarded by the Committee on Paintings and Sculpture of the Art Institute. Awarded to Helen Szukalska for her painting "Afternoon."

The Municipal Art League will make its annual purchase of art for the Municipal Art Gallery.

A Silver Medal is offered, by the Chicago Society of Artists, to the artist who presents the most artistic work, and honorable mention was given to Ramon Shiva for his painting "Easter Lilies," John E. Phillips for his painting "Woodland Hills," and W. Ross Shattuck for his painting "North of the River."

In January there was shown at the Institute, under the auspices of the Arts Club, an exhibition of twenty-six immigrant pictures by Miss Martha Walter, paintings of scenes such as occur daily on Ellis Island. These immigrants are made up of Irish, Russians, Chinese, Dalmatians, Greeks, Italians, Hungarians, Slavs, Jews, Spaniards and other European nationalities. It can be imagined what a field for color-expression, especially in the picturesque costumes of these immigrants, Ellis Island affords, and it was felt by those who saw the exhibition that Miss Walter had made good use of her opportunities, portraying movement, brilliant color, mass composition and the feeling of bewilderment that people experience in strange places. These paintings are shown at the Art Institute for the first time in America, having recently arrived from Paris, where they were exhibited at the Georges Petit Galleries and met with well deserved success. Miss Walter is a native of Philadelphia, studying at the Pennsylvania Academy of the Fine Arts under William Chase. She has been awarded many medals and prizes,

and one of her paintings has been purchased for the Luxembourg Museum.

The Wild Flower Preservation Society exhibited at the Art Institute during January, among other things, a group of photographs by Mr. W. D. Richardson, which attained such a high standard as examples of art in photography as to be favorably compared with the work shown annually by the Chicago Camera Club. Mr. Richardson showed views of the intimate life of some of the most timid of nature's denizens, including the mourning dove brooding her young, several remarkable views of young horned owls, chickadees, angry timber rattlesnakes; and views of wood interiors and of maple and beech tree formations.

An exhibition of Advertising Art was held in the galleries of Carson, Pirie, Scott & Company, under the auspices of the Association of Arts and Industries, February 1 to 10, in which the trend toward more artistic advertising was easily noted. This tendency is also demonstrated by the fact that many large firms now have art departments as important adjuncts to their staffs.

## ITEMS

The Southern States Art League will hold its annual meeting in New Orleans, Saturday, March 3. At the same time the Third Annual Exhibition of the Southern States Art League will be held at the Isaae Delgado Museum of Art, under the auspices of the Art Association of New Orleans. This will be opened with a private view on March 3, and will be open to the public from the following day to April 2. The exhibition will comprise works in oil, water color and pastel, drawings in black and white, etchings, lithographs, block printing and sculpture. The Board of Administrators of the Delgado Museum offers the sum of \$300 as the purchase price of a painting from this exhibition to become a part of the museum's permanent collection. The selection will be made by the Museum Art Jury. William Woodward is chairman of the jury for this exhibition and has associated with him William P. Silva, John C. Tidden, R. D. Makenzie, Weeks Hall, and Will H. Stevens, all southern artists. The president of the Southern States Art League is Ellsworth Woodward, of New Orleans.



The Utah Art Institute of Salt Lake City held, during December, its Twenty-First Annual Exhibition of Paintings and Sculpture by Utah artists. This was the first of these exhibitions to be held since the war, and it proved very successful in arousing interest among the people generally and bringing about several sales.

Utah was the first state of the Union to give financial aid from the public treasury for encouraging the fine arts. Aside from public uplift in art appreciation, the state has acquired a very valuable collection from its accumulations from the annual exhibitions.

Lindsborg, Kans., holds annually an art exhibition at the local high school. This year the exhibit included eighty-five canvases, thirty-five etchings, and twenty-five wood cuts and lithographs, the latter by Birger Sandzen, who also contributed several paintings. Among the other artists represented by one or more paintings were G. E. Applegate, Oscar Jacobson, Willard Nash, W. E. Muirk, Maynard Dixon, Joseph G. Bakos, Henry Varnum Poor, Albert Krehbiel and G. Mahler. Among the etchers represented were Partridge, Dahlgren, Nordfelt and Little. The exhibition also included eight color prints by Hiroshige.

The John Herron Art Institute of Indianapolis has secured, as director, Mr. J. Arthur MacLean, assistant director and curator of Oriental Art of the Art Institute of Chicago.

Mr. MacLean has had nineteen years of museum experience, having been first associated with Mr. Benjamin Ives Gilman, then with Mr. F. Allen Whiting in the establishment of the Cleveland Museum of Art. Mr. MacLean has visited Japan, China and India, with Prof. Denman Ross, and so through intimate acquaintance, as well as scholarly research, qualified as an expert on Oriental art.

*Architecture*, the journal of the Society of Architects of London, publishes in its January number, as a frontispiece, a painting by Maxfield Parrish, showing a corner of the garden of the Villa Chigi at sunset, a plate, if we are not mistaken, made originally as an illustration for a book on Italian Gardens by Mrs. Wharton. It also contains an article by St. John Ervine, author of "Jane Clegg,"

"Mrs. Martin's Man," etc., on "The Architect and the Theatre"; besides a letter from Bernard Shaw to the editor, asking why a "competent young man" is not sent around the city of London to suggest improvements in existing ugly public buildings, and to mark the hopeless ones for demolition. As examples he mentions the Houses of Parliament, which he says could be made "almost presentable" by removing the top story; and a list of tombs which should be cleared out of Westminster Abbey, which, he says, "would be very useful to a Bolshevik leader in the event of a dictatorship of the proletariat being established."

#### OPEN LETTER

EAST HARTFORD, CONN.

EDITOR, AMERICAN MAGAZINE OF ART,

DEAR MADAM: In the last number of the MAGAZINE OF ART, Mr. F. W. Coburn interprets the three female figures in Mr. Sargent's panel of "The Coming of the Americans" in the Widener Library at Harvard, as "A young mother, a . . . widow woman, and an Amazon." In view of this you may be interested in the different interpretation given in the enclosed clipping from the *Hartford Courant*—which is as follows:

"In the lower right-hand side are three figures symbolic of France, Belgium, and England. France in the foreground, wearing the Phrygian cap, carries an infant on her left arm and stretches out her right to receive the support of the American soldiers. Behind her, Belgium, a broken sword in her hand, has swooned, and was upheld by other soldiers, while she protects herself partially with the robe of Britannia, a helmeted figure behind her."

I think there can be little doubt that the newspaper is right; indeed, after seeing the pictures—as it happened, on Armistice Day—it had not occurred to me that there could be any other interpretation until I saw the article in your magazine. The helmet of the "Amazon" is precisely that which appears in symbolic representations of Britannia, and the cap is the symbol of republicanism in France, as sometimes here. Moreover, the position of the figures represents very well the actual condition of the three nations at the time the United States entered the war. Britain stands strongly upright—the British army was at the height of its power and effectiveness in 1917. She protects Belgium—the British troops held most of the line in that fragment of Belgian territory which the Germans had not overrun. France is still bravely on her feet, but is both weary and anxious—as the nation was in 1917 and as the face of Sargeant's figure shows in the original, though most of the reproductions fail to bring this out."

Very truly yours,

(Signed) C. A. WEATHERBY.



As a result of plans for developing the School of Architecture at Harvard University it is possible that an art center comparable with the group of schools known in Paris as the Beaux Arts, will be founded in Cambridge and Boston. This announcement has been made by Dean C. H. Edgell of Harvard, who says that the Harvard School hopes to establish itself as the pre-eminent school in America, and looks forward with pleasure to the keenest competition in this respect with the Massachusetts Institute of Technology and the Boston Architectural Club, adding that with all three functioning on an extended scale, the development of an American Beaux Arts center would be quite possible. As preliminary steps in this direction the School of Architecture has established a graduate school of painting and a course in the theory and practice of stage design, as well as secured the services of Prof. J. J. Haffner of the Ecole des Beaux Arts as a member of its staff. The school also has in contemplation an intensive course in the art of sculpture in conjunction with architecture.

The Dayton Museum of Arts has assembled a collection of small but excellent paintings by well-known American artists, which it lends singly to persons who wish to enjoy them in their homes. A borrower can keep a picture one month, but can only borrow one picture at a time.

These pictures have been contributed by the artists at a nominal charge, with the understanding that if they are sold at the regular asking price the difference will be forwarded to them. In some instances purchases have been made. Persons borrowing paintings and keeping them for a month have found they wished to keep them permanently.

Newark, N. J., is to have a museum building. It is to cost \$500,000 and will be the gift of Louis Bamberger, head of one of the largest Newark department stores. Mr. Bamberger is not making a contribution of the money but is giving a completed building costing approximately the amount named, and suitable for its purposes, to be, with the tract of land on which it will stand, irrevocably dedicated to museum uses so long as the association continues to function as contemplated by its charter.

Up to the present time the Newark Museum of Art has been hospitably lodged at the Public Library, but it has long since outgrown its borrowed quarters.

The new Art Museum in Baltimore, of which Miss Florence N. Levy is now director, was formally opened with a reception and private view on February 20.

An exhibition of contemporary American painting, comprising eighty pictures by well-known artists, has lately been shown in the Toronto Museum, Toronto, Canada. This exhibition was assembled by Mrs. Albert Sterner at the request of the Toronto Museum and through the cooperation of the artists and the New York Art dealers. It comprised works by Cecilia Beaux, Gifford Beal, H. H. Breenridge, Emil Carlsen, John Folinsbee, Daniel Garber, Childe Hassam, Charles W. Hawthorne, Willard Metcalf, Hobart Nichols, Edward W. Redfield, Robert Spencer, Frederick J. Waugh, and others.

Mr. David Lloyd, at one time American editor of the *International Studio*, and more lately art critic for the New York *Evening Post*, has become head of the Extension Department of the Minneapolis Institute of Arts.

Merion, Pa., is to be the home of a new museum of modern art, with an endowment of six million dollars. This interesting fact has recently been made known to the public by Dr. Albert C. Barnes, who is planning to build the museum to house his collection of art treasures. In this collection there are more than four hundred pictures, about one-third of which are American and two-thirds modern French. They include approximately 150 Renoirs, 50 Cezannes, and examples of the best art since 1870. The collection also includes several paintings by old masters, such as the "Portrait of a Man," by Goya; and what is considered the most complete private collection of African sculpture in existence.

The Toledo Museum of Art has lately acquired the well-known "Dancer and Gazelles" by Paul Manship, which is one of two of these bronzes in existence, the other being in the Corcoran Gallery of Art in Washington.

In connection with the Tenth International Flower Show, to be held at Grand Central Palace in New York from March 12 to 17, the Garden Club of America is announcing two competitions, both of which come within the field of art; one for Gardens in Miniature, the other Suburban Planting. Each competition includes two classes, one open to individual members and members-at-large of the Garden Club of America who are not landscape architects, the other open to members of the club who are landscape architects. In the miniature garden competition models are to be built on trays not larger than 2 by 3 feet, and prizes of plants, bulbs and ferns are offered. In the suburban planting competition models will be built on approximately the same size trays, for which two \$50 prizes are to be awarded, as well as smaller prizes of various kinds of plants.

Two interesting exhibitions of paintings have recently been held in Brockton, Mass., under the auspices of the Brockton Art League. The first of these, a collection of works by Gerald Cassidy, was shown in December and was made up of paintings of the southwest, where the artist has painted for many years with the Taos Colony of artists. The other exhibition, by H. A. Hallett, comprised chiefly paintings of ships and the New England Coast, as well as seascapes in and near Boston. Mr. Hallett was formerly vice-president of the Boston Art Club, a member of the Salmagundi Club of New York and of the Boston Society of Water Color Painters, and his pictures have been exhibited in the leading art centers of the country.

The American Society of Miniature Painters is holding its annual exhibition at the Knoedler Galleries, where the first of its annual exhibitions was held twenty-four years ago, and with which it was identified for many years. The exhibition opened on February 26 and will continue to March 10. The officers of the Society are: Margaret Foote Hawley, president; Mabel R. Welch, vice-president; William J. Baer, treasurer; and Helen Winslow Durkee, secretary. The jury for the present exhibition includes Margaret Foote Hawley, Aliee Beekington, Mabel R. Welch and Brenetta H. Crawford.

Frank Gardner Hale, master craftsman, well-known for his hand-wrought jewelry and enamels, is giving a talk on "The Handicraft Movement" by invitation in a number of cities throughout the country. In February he spoke at the Chicago Art Institute and the Milwaukee Art Institute, and this month he is to speak at the Minneapolis Institute of Arts and the Omaha Society of Fine Arts, with a later engagement in Denver. Nothing could be more helpful to the development of intelligent interest in the handicrafts than to have so able a craftsman give such explanatory talks.

At the annual dinner of the Artist Life Members of the National Arts Club, New York, it was proposed to issue, in pamphlet form, brief opinions from foreign artists and critics concerning American art. It was deemed an appropriate service on the part of the National Arts Club to further the publications of those friendly opinions which have of late years been received from across the Atlantic, and by visitors who have met our art in this country at close range. What Europe thinks of us is not only interesting but valuable to both our public and our artists, and the spreading of this information to the lay membership of museums and art clubs will tend to strengthen the growing confidence in the American artist and shorten the days of probation for the prophet in his own country.

The compilation of these opinions has been placed in the hands of Mr. Henry R. Poore, who has requested the members to collaborate with him by sending quotations or paraphrased opinions to him at the National Arts Club.

Announcement has been made that the Freer Gallery of Art at Washington, D. C., will be formally opened the first week in May.

The Walters Gallery, Baltimore, is open to the public on payment of a small fee, which goes to a charitable object, on Wednesdays and Saturdays of March and April, from 11 a.m. to 4 p.m.

The City Art Museum of St. Louis held a loan exhibition of French Art of the Eighteenth Century, including paintings, drawings, sculpture, tapestries, and furniture, from January 15 to February 15.

## BOOK REVIEWS

**HONORE DAUMIER**—Appreciations of His Life and Works. The Phillips publications, number two. E. P. Dutton & Co., New York.

The second of the Phillips publications is just from the press of William Edward Rudge and is found to fully uphold the admirable standard critically and typographically set by its predecessor, which was devoted to the work and life of J. Alden Weir.

Mr. Phillips, himself, has never done a better piece of writing than his essay in this volume on the celebrated French caricaturist, who was, as he truly claims, "one of the giants of art, one of the salient individualities of the nineteenth century." Not only does he estimate the merit of Daumier's work, analyzing it with astute comprehension, but, going beneath the surface, he points out the relation of Daumier's art to life—the life of his time, and the life of ours—which gives it lasting significance. He shows conclusively that Daumier's greatness developed not altogether in spite of his limitations but because of them, and that it was Daumier's constant association with people, and particularly people of the middle and lower classes, that made it possible for him to interpret the great fundamental truths to which all humanity reacts. Mr. Phillips in his appreciation shows deep insight into character and keen sympathy with the man as well as the artist, and we heartily echo the wish set forth in his concluding paragraph which expresses the hope that "the dead are aware of what we think of them."

Three other critics of high standing have contributed essays of appreciation to this same volume: Frank Jewett Mather, Jr., Guy Pène du Bois and Mahonri Young, each of whom has a worth-while tribute to pay from a different standpoint. The latter half of the book is given up to illustrations of Daumier's works, beautifully reproduced, which give the reader a feeling of intimate acquaintance with Daumier himself and truly substantiate the claims which the essayists make. Books of this quality cannot fail to increase appreciation of art and an understanding of its value.

Included in this volume is an announcement of the opening of the Phillips Memorial

Gallery, 1600 21st Street, Washington, D.C., and a description of the lines along which this gallery is to be developed. This gallery will specialize in modern paintings as the Freer Gallery specializes in Chinese kake-monos and it is the founders' intention to conclusively demonstrate the kinship of art of the present with that of the past and to reveal art's enchantment to all. The plan is practical and in pursuit of two definite democratic ideals—the ideal of art and the ideal of service. The public is taken into the confidence of the founders and is told that, just as in the exhibitions which this gallery will set forth are to be shown American paintings and European paintings side by side, so two series of books on art are to be published; the first of these will deal with artists whose reputations are established and are established beyond dispute; the other will be devoted to living painters whose reputations are yet in the making.

**VILLAS OF FLORENCE AND TUSCANY**, by Harold Donaldson Eberlein, joint author of the practical books of "Interior Decoration," "Period Furniture," and "American Arts and Crafts." With a frontispiece in color and 299 illustrations, most from photographs by the author. J. B. Lippincott Company, Philadelphia, publishers.

To those who have lived in Florence and learned to love the hidden beauties not only of the city itself but of her villa-crowned hills, how much of reminiscent joy this book holds; while for those who have not yet known the happiness of strolling through the old Florentine streets or climbing the lovely hills to visit these ancient villas, how much it will reveal of the intimate life of the Renaissance! For this author knows and appreciates that wonderful age of art when the people were so penetrated by the spirit of beauty that they made lovely each detail of their everyday life, decorating the humblest objects in their modest homes. These Mr. Eberlein shows us in his remarkable series of illustrative photographs, making us share with him the romance and delight of discovering the hidden treasures in these old Tuscan villas. Those of the thirteenth, fourteenth and fifteenth centuries were all built compactly, with towers and walls for defense; but even in those warlike days they cultivated their gardens and made of their



homes objects of beauty within and without. Nor can anyone read this book and not be impressed by the Italian's love of family and its privacy, which he so carefully maintains even to our day. In those early times each of these villas was a little world in itself, the family, relatives, servants and farm hands all under the same roof with the chapel where all worshipped together. In separating these villas into periods of the early and later Renaissance the author shows clearly the lovelier, more spiritual life of the former, as contrasted with the spirit of worldly grandeur introduced by the de Medicis and continued by that band of Humanists, adorners of the Greek and lovers of the great outdoors. Fireplaces and doorways continued to be vehicles of much beautiful and graceful carved enrichment, although, as the sixteenth century wore on, it is to be observed that projections, lines and patterns all tended to become appreciably bolder and lose that exquisitely tender delicacy that imparts an almost ethereal quality to so much of the quattrocento work.

The chapter on seventeenth-century villas shows how these later characteristics gradually merged into the Baroque style, although it was always restrained by the more sober and dignified Florentine spirit. But even during this period the garden retained much of its intimate charm, and "Gardens Early and Late" is one of the most interesting chapters in this delightful book. "This intimate conception of the garden as a thing to be lived with and lived in on friendly terms, a thing responsive to loving, personal care, prevailed during all the age of true Italian gardening." And then follow pictures and descriptions of some of the most enchanting gardens in Tuscany.

**MODERN COLOR**, by Carl Gordon Cutler and Stephen C. Pepper. Harvard University Press, Cambridge; and Humphrey Milford, Oxford University Press, London, 1923.

"The aim of this book," says the writer, "is to explain in a simple and compact way a method of painting color—so easy of mastery and so mechanically accurate that it seems, a pity it should not be shared with all artists." How wonderful it would be if, after centuries of individual striving, this problem of painting light should be scientifically solved for the benefit of all students.

Why not accept this author's word for it until experience proves him wrong?

Nowhere should one hold a more open mind than in the realm of technique, which is, after all, merely a means to an end. Can science show us a short cut to this end? Why not accept it with grateful joy? At least one should read this book with an unprejudiced mind, and if "Cutler's Color Scale" is found to be true, to be of the inestimable assistance to the student that is here claimed, what an immense amount of tedious experimenting may be avoided. The description here given of the "color wheel" is somewhat complicated, we must admit, but we are assured that once it is mastered our experiments with colored light will soon convince us of its enormous help in the conquest of these technical problems. Remember that it does not claim to be able to manufacture an artist, but simply to assist him in so arranging his pigments and choosing his colors as to obtain any desired effect, keeping his canvas brilliant and luminous and avoiding those dark, muddy pitfalls into which the student so often falls, especially when painting out of doors.

The book is not intended for the uninitiated but for the serious young artist who already understands something of the technical language of painting.

A revised edition of the Handbook of the Minneapolis Institute of Arts has been brought out recently, which includes twenty new pages of cuts and descriptive matter of the more important accessions. This handbook, which was prepared by Mr. Joseph Breck when director of the institute, is one of the most instructive little books of its kind that has come to our notice. It was designed primarily for the convenience of visitors, but has been found useful in many other ways because of the concise outlines of the great artistic periods and the large number of excellent illustrations which it contains.

Announcement is made of the issuance of an appreciation of "Helen Hyde and Her Work," by Bertha E. Jaques, secretary of the Chicago Society of Etchers. Mrs. Jaques became a friend of Miss Hyde in 1898, when both artists were etching, and their friendship continued until the death of the latter a few years ago.

# THE AMERICAN FEDERATION OF ARTS

## BULLETIN—MARCH, 1923

### TRAVELING EXHIBITIONS

Paintings lent by the Metropolitan Museum of Art.....	Muncie, Ind.
Paintings by the New York Society of Painters.....	Decatur, Ill.
Oil Paintings—Collection 5.....	Easton, Pa.
Oil Paintings—Collection 6.....	Sioux City, Iowa.
Oil Paintings from the 1921 Academy Exhibition.....	Jacksonville, Ill.
Work by the National Association of Women Painters and Sculptors.....	Lancaster, Pa. Pottsville, Pa.
Paintings by Western Artists.....	Ft. Dodge, Iowa.
Oils, Texas Circuit—Winter Exhibition of the National Academy of Design.....	Austin, Tex.
Paintings of Flowers and Gardens.....	Syracuse, N. Y.
Italian Pictures by Charles C. Curran.....	Memphis, Tenn.
Water Colors—1923 Rotary.....	Kansas City, Mo.
Water Colors—Philadelphia Water Color Club.....	Utica, N. Y.
Water Colors of the Southland by Alice R. Huger Smith.....	Houston, Tex.
Etchings by Frank W. Benson.....	Bloomington, Ill.
Lithographs by members of the Senefelder Club.....	New Bedford, Mass.
Helen Hyde Prints.....	Washington, D. C.
Medici Prints.....	Manhattan, Kans.
Wolf Wood Engravings.....	Aurora, N. Y.
Pictorial Photography.....	Sioux Falls, S. Dak.
Photographs of Paintings by the late John W. Alexander.....	Rochester, N. Y.
Exhibition of American Handicrafts.....	Pittsburgh, Pa.
Textile Designs and Fabrics.....	Oxford, Ohio.
Printed Fabrics for Home Decoration.....	Fayetteville, Ark.
Cathedral Photographs.....	Birmingham, Ala.
War Memorial Photographs.....	Savannah, Ga.
School Art Work in Color and Design.....	Dayton, Ohio.
Chester Springs Summer School Work.....	Spartanburg, S. C.
Art Work in the New York Public Schools.....	Chickasha, Okla.

### A. F. A. CIRCULATING LECTURES

American Mural Painting.....	Winnipeg, Canada.
American Mural Painting.....	Brockton, Mass.
Art in the Public Schools.....	McKinney, Tex.
The Art Institute of Chicago.....	Beaumont, Tex.
The Boston Museum of Fine Arts.....	Lexington, Nebr.
Civic Art A.....	Utica, N. Y.
Furniture.....	Geneva, N. Y.
Design: Its Use and Abuse.....	Towson, Md.
George Inness.....	Charleston, S. C.
French Architecture.....	Atlanta, Ga.
The Metropolitan Museum of Art.....	Beaumont, Tex.
Rembrandt.....	University, Ala.
Tendencies of the XIXth Century French Painting.....	Winnipeg, Canada.

# IN THE NEW YORK GALLERIES—APRIL

At the Metropolitan Museum of Art until April 22 may be seen landscapes by Hokusai, Kuniyoshi, Gakutei, Hokuju, etc., as well as Chinese paintings. An exhibition of great interest is the George Fuller Memorial from April 9 to May 20.

African negro art is being shown during the month of April at the Brooklyn Museum. There is also an exhibition of laces.

At the New York Public Library may still be seen holiday cards by American artists, etchings by Whistler and the making of a Japanese print.

At the Art Center, under the auspices of the Silk Association of America, there will be an exhibit of ribbons and their uses, this will remain on view until April 14. The playtime exhibition of the Society of Illustrators may be seen from April 1 to 15, and the American Institute of Graphic Arts has arranged an exhibition from April 15 to 30. The Public Education Association will show works of talented pupils in the High School Art Departments from April 17 to 24.

Water color drawings of "London" by Barry Pittar are on view at the Ackerman Gallery.

Modern French and English paintings, as well as works by "Old Masters," are on view at the Ehrich Galleries.

The Milch Galleries are showing landscapes by Bruce Crane and silver-point drawings by Ercole Cartotts until April 21.

Seventeenth and eighteenth century English portraits and modern paintings and drawings and bronzes continue on view at the galleries of Scott and Fowles.

An exhibition of water colors, illustrations and etchings may be seen until April 21 at the Salmagundi Club.

Paintings by Jonas Lie will be on view at the Ainslie Galleries until April 15. In the same galleries, paintings by Frederic J. Waugh may be seen from April 15 to May 15.

A group of artist Life Members of the National Arts Club will show their paintings and sculpture during the month of April.

The 98th Annual Exhibition of the National Academy of Design is being held at the American Fine Arts Building until the fifteenth of the month.

Furnishings for country house and garden are being shown at the Arden Gallery.

Etchings and drypoints by D. Y. Cameron may be seen at the Knoeller Galleries.

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Exhibition of American Handicrafts.....  
Textile Designs and Fabrics.....  
Printed Fabrics for Home Decoration.....  
Cathedral Photographs.....  
War Memorial Photographs.....  
School Art Work in Color and Design.....  
Chester Springs Summer School Work.....  
Art Work in the New York Public Schools.....

Paintings by John J. Enneking are on view at Macbeth Galleries to April 16 and will be followed by oil paintings by three American artists and water colors by Catherine Wharton Morris from April 17 to May 7.

The second exhibition of lithographs by Pamela Bianco and recent photographs by Alfred Stieglitz are at the Anderson Galleries until April 14. The Brooklyn Society of Etchers will hold its second international exhibition of etchings from April 16 to 28.

### A. F. A. CIRCULAT

At the Dudensing Galleries paintings by Victor Charreton are being shown.

American Mural Painting.....  
American Mural Painting.....  
Art in the Public Schools.....  
The Art Institute of Chicago.....  
The Boston Museum of Fine Arts.....  
Civic Art A.....  
Furniture.....  
Design: Its Use and Abuse.....  
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170

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# THE AMERICAN MAGAZINE OF ART

APRIL, 1923

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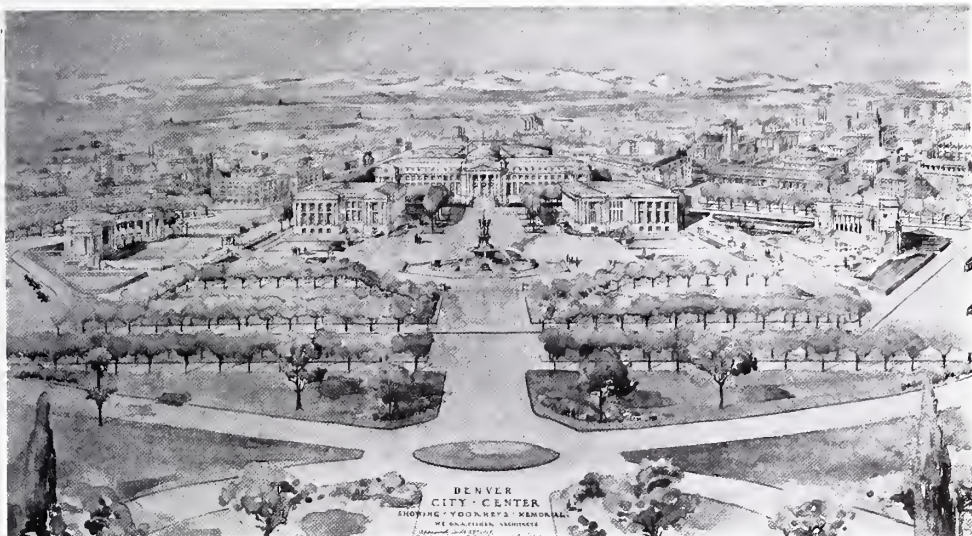
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# THE AMERICAN MAGAZINE OF ART

VOLUME XIV

APRIL, 1923

NUMBER 4



DENVER CIVIC CENTER SHOWING VORHEES MEMORIAL

## THE DENVER CIVIC CENTER

BY THEO MERRILL FISHER

**H**ISTORICALLY the names Colorado and Denver are outstandingly associated with the period which saw America's borders extended from their Mississippi Valley frontier, across the Great Plains to the Rockies and then on to the very western continental limit, the shores of the Pacific. Situated, as it is, at the foot of the Front Range Rockies that mark the western boundary of the Great Plains region, Denver has held a strategic position in the developments following upon the blazing of new trails of empire; it was both a halfway station and gateway for the caravans which pushed onward to California and the terminus for those attracted by the discovery of gold in the mountains near by, or who

were captivated by the opportunities for stock raising offered by the vast, unfenced prairies over which the buffalo then exclusively grazed.

Through this pioneer period which saw its founding and initial growth, and the succeeding one which witnessed the bringing of water onto the fertile lands of this semi-arid region, Denver held its initial lead over all other early settlements of the mid-mountain country, being today, as then, by far the largest city in the great area comprised between the Mississippi Valley on the east, the Pacific Coast on the west, Canada on the north and Mexico on the south.

Denver is a great name in the fascinating

story of the expansion and material creation of the nation, but our purpose is not to recount its share in this, but rather to narrate one chapter of the part it has had in the movement to make our big cities other than unlovely centers of industry, famous for their volume of commerce, but conspicuous for the ungainliness and haphazardness of their growth, a condition brought about through failure to anticipate community needs with adequate plans for municipal development.

The origin of the Denver Civic Center traces back to 1904. In that year a provision of the charter which organized the government of the "City and County of Denver" (then formed by the consolidation of half a dozen small, adjoining towns with Denver, created the Art Commission, which body at once appreciated the opportunity for service it had under the new conditions. The commission decided from the outset to make initiative and construction, rather than merely criticism and censorship, the key-note of its activities.

In seeking to serve the upbuilding of a more convenient and beautiful city, the Art Commission early found the advice of an expert was needed to formulate a complete and consistent scheme of city development. So in the following year it arranged to have Charles Mulford Robinson make a report which was entitled, "Proposed Plans for the Improvement of the City of Denver."

The most important feature of the Robinson report was the consideration given to the Civic Center proposed by the Art Commission, whose purposes are admirably set forth in the following, quoted from one of its earliest reports. "A true civic center should be a focal point to gather up and unite converging lines of communication; it should provide commanding sites for public and semi-public buildings, with sufficient open frontage to justify and display that architectural dignity which is the crowning distinction of a beautiful city; finally, it should provide space for a public promenade, suitable for adornment by private gifts and bequests, where visitors as well as citizens may find provision for the enjoyment of open-air music amid pleasant and appropriate surroundings."

In the matter of the gathering up and

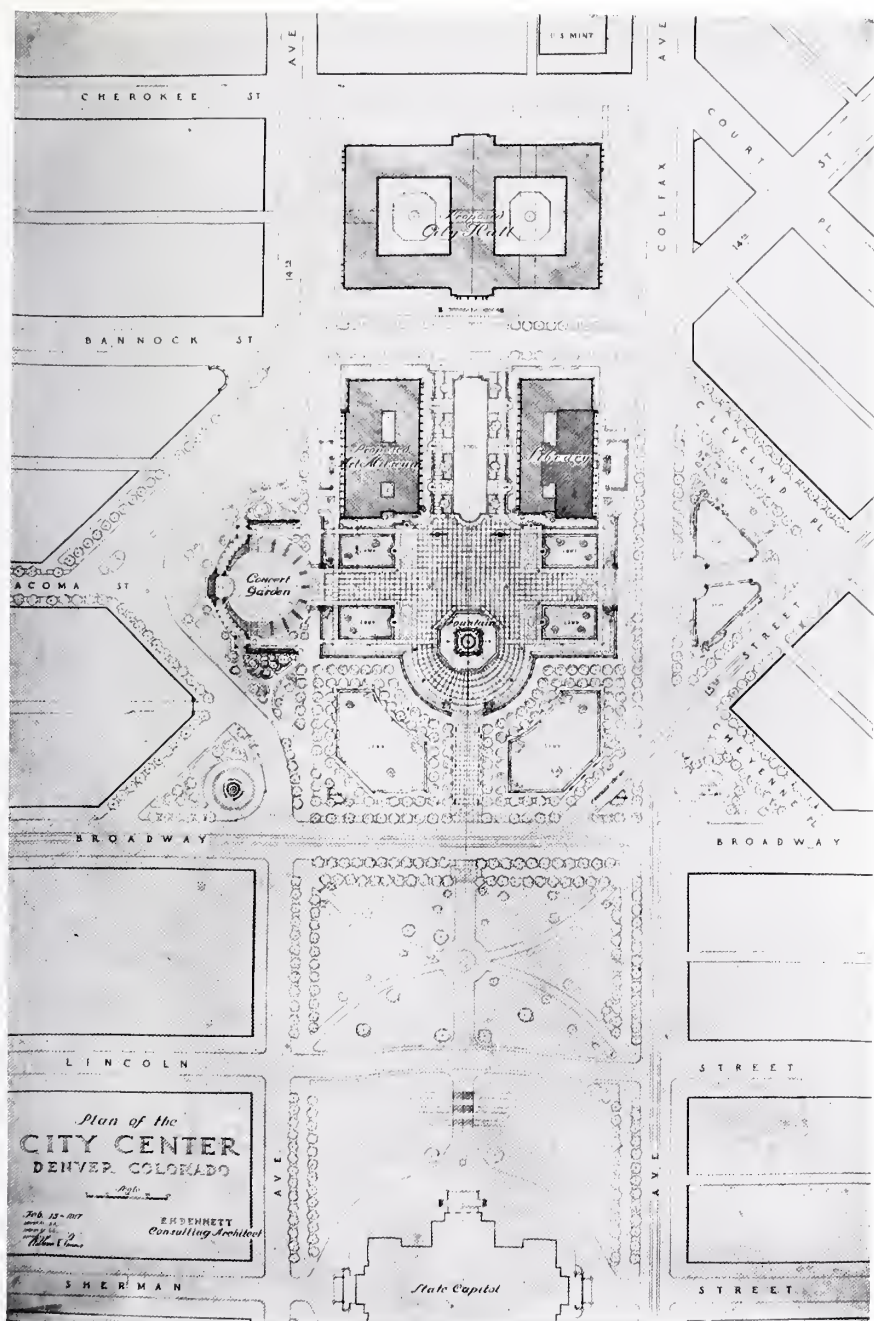
uniting of converging lines of communication, Denver had then a serious problem to face, in that the older down-town section—the original city platting—was at an angle of forty-five degrees to the newer residential section which was mapped on strict north-south, east-west lines. These two areas came together in the vicinity of the State Capitol, near which the three main business thoroughfares, Fifteenth, Sixteenth, and Seventeenth Streets, entered Broadway obliquely and ended there. Broadway carries on its north-south course not only the heaviest local traffic from these directions, but is, as well, a vital artery of inter-city communication, in that Denver is a center link of a chain of cities extending along the foothills from the Wyoming to New Mexican borders. Then too, Colfax Avenue, the most important east-west thoroughfare, intersected Broadway close to the point where Fifteenth Street joins Colfax and Broadway. The ground plan which shows this will suggest the reason why at this point there was more traffic congestion than at any other in the city.

Aesthetic reasons for the location of a civic center in this vicinity were equally patent. The State Capitol, although not a gem of architecture, had the dominance that mass and its location on the slight rise of ground east of Broadway gave it, but the 200-mile sweep of mountain view from its western portico was largely spoiled by the unsightliness of the immediate neighborhood on this side, as the accompanying picture taken at this time makes evident.

The Civic Center plan recommended by Robinson contemplated the cleaning up of this conspicuously unlovely district through its choice of the area three blocks long and two wide between the Capitol and the County Court House. This would have conformed in principal axis to the old diagonal platting of the business district. Although this particular scheme was subsequently abandoned, it served the valuable purpose of an initial basis of popular discussion, stirring the imagination with visions of what was in some form to be slowly realized.

Even though a proposed bond issue for the acquirement of the area then under consideration was in 1906 defeated by a narrow margin, the Art Commission con-





DENVER CIVIC CENTER—BENNETT PLAN



*Courtesy Municipal Facts*

DENVER CIVIC CENTER TODAY—TAKEN FROM SAME POINT AS VIEW ON OPPOSITE PAGE, WHICH SHOWS CONDITIONS BEFORE THE SITE WAS CLEARED

tinued its efforts, with the result that Mayor Robert W. Speer, who was whole-heartedly committed to the enterprise, appointed a special committee of twelve distinguished citizens, to consider further the acquirement of real estate in the vicinity of the Capitol for civic center purposes. The committee's report, while advising some modifications of the Robinson scheme, did not advance matters much, as it held to the latter's basic idea of improving the ground between the Capitol and Court House, without properly reconciling the discordant angles of the two city plattings.

Thus things stood when, in 1907, Frederick MacMonnies came to Denver to inspect the site for the "Pioneer Fountain" the execution of which had been entrusted to him. As this site, on the triangle bounded by Broadway, West Colfax Avenue and Cleveland Place, lay within the area of the proposed changes, in conferring with the Art Commission it naturally came about that his advice was sought for a solution of the basic difficulties it had encountered.

After thorough investigation, he suggested an entirely new handling of the matter, in a proposal to place the principal axis of the Civic Center on a line directly west from the Capitol, instead of northwest as previously considered, at the same time making a lateral connection with the business section. With but slight modifications the Art Commission endorsed MacMonnies' views, and, with them as the ground work, elaborated a fresh plan. In January, 1908, the special committee unanimously agreed to substitute this for the one already recommended by them.

The newly proposed site, for one thing, was less costly than the old, and as the city attorney had already given the opinion that, under existing provisions of the charter, it should be included in the East Denver Park District—which at that time had not made its final purchases for park and parkway purposes—encouragement was offered in this new means of acquisition. The city administration being a unit in favor of the execution of the MacMonnies scheme, an





*Courtesy Municipal Facts*

DENVER CIVIC CENTER—VIEW BEFORE SITE WAS CLEARED FROM SAME POINT AS PHOTOGRAPH ON OPPOSITE PAGE SHOWING PRESENT CONDITIONS

active campaign was begun to bring public opinion to the necessary point of support.

In April, 1909, the Park Commission selected the land to be acquired for park purposes in the East Denver District under the proposed bond. That for the Civic Center covered approximately 13 acres, for which the sum of about \$1,800,000 was paid when, after much litigation on the part of dissatisfied property owners and others, the bond issue was finally sold in 1912.

With Mayor Speer's retirement in this year from the office he had held continuously since 1904, the Civic Center enterprise was held up for a considerable time, although something was accomplished when the Park Commission, a little later, called in Frederick Law Olmsted and Arnold W. Brunner to prepare landscape plans for the ground after the clearing away of the old buildings had been completed. Their design for walks, lawns and tree planting was carried out in the year or two following, on the basis of no essential change from the MacMonnies conception.

The Civic Center remained then in this open plaza state until Spcer was again elected mayor in 1916, the failure of his immediate predecessors to complete the Civic Center being largely instrumental in inducing him to become a candidate. The public, now impatient to see this great municipal undertaking brought to full realization, did not have to wait long for action, for one of Mayor Speer's first acts on assuming office was to summon E. H. Bennett, the city planner of Chicago, who was instructed to prepare a plan on which all could agree.

While holding to the MacMonnies idea of a principal axis west from the Capitol, Bennett brought into the scheme a new and vital element in his proposal to move the secondary, transverse axis further west than the position Olmsted and Brunner had established, and to use it in a much more important way than had been previously proposed.

Bennett's recommendations were given peculiar significance and justification through





*Photograph by Albert Haanstad*

VOORHEES MEMORIAL, SHOWING MURAL PAINTING, "THE BUFFALO," BY ALLEN TRUE. PIONEER FOUNTAIN SEEN THROUGH COLUMNS

his definite recommendation that the Open Air Theater or Concert Garden, which Mayor Speer had long anticipated as one of the adornments of the Civic Center, should be placed at the south end of the transverse axis. Mr. Bennett drew the preliminary plans for this structure and provided for the integration of its triangular site with the central plaza by closing Fourteenth Street at this point and carrying

the street around in the manner the plan makes clear.

The Open Air Theater—or Greek Theater, as it is popularly but erroneously called—was completed in 1918 from the plans of Marean and Norton, Denver architects, Mr. Bennett serving in a consulting capacity. It is an eminently successful piece of work both in general conception and detail. The wall spaces at the inner ends of the



*Courtesy Denver Tourist Bureau*

VOORHEES MEMORIAL, DENVER CIVIC CENTER. WILLIAM E. AND ARTHUR A. FISHER, ARCHITECTS

curved colonnades have been adorned with mural paintings executed by Allen True, a Colorado artist. These two decorations, which depict "The Trapper" and "The Miner," were the gift of Mrs. Charles Hansen Toll in memory of her husband. It should be here remarked that placement of appropriate statuary on the tops of the central and end pavilions is contemplated as necessary for the full completion of the structure.

One of Mayor Speer's purposes as a leader in the movement to adorn Denver with noble public buildings, statuary and other works of art, was to stimulate local citizens to make such gifts while still living and, eventually, to commemorate their generosity and that of those who had made bequests for such purposes, by inscription of these names on the columns of the Open Air Theater, which was to be especially designated as the "Colonnade of Civic Benefactors."

Decision in the matter of the first list of "Civic Benefactors" has been recently arrived at by the special committee to whom this was entrusted. This record, it has now been determined, is not to take the form first thought of, names affixed to the columns, or the usual commemorative tablets, but is to be in individual bronze letters attached to the enclosing walls of the Open Air Theater. The designing of the alphabet for this has been awarded to Robert Garrison, a Denver sculptor. Note should be made of the two bronze statues by A. Phimister Proctor which adorn the central plaza near the Open Air Theater. "The Bucking Bronco" was the gift of J. K. Mullen, a Denver citizen, in 1920; "On the War Path" was presented in 1922, by Stephen Knight, another local resident.

A bequest to the city in 1917 from J. H. P. Voorhees—practically his entire estate—whose will stipulated its expenditure for "an arch or gateway to the Civic Center"—





Courtesy L. C. McClure

#### GREEK THEATER—DENVER CIVIC CENTER

made possible the adequate development of the Bates Triangle as the other terminus of the transverse axis. Here William E. and Arthur A. Fisher, Denver architects, have lately completed the "Voorhees Memorial." This is a beautiful semicircular colonnade similar in its classic style to the "Colonnade of Civic Benefactors" and of the same gray, "Turkey Creek," Colorado sandstone. For the adornment of this Allen True has just completed a series of ten mural paintings which undoubtedly set the high water mark of this artist's present accomplishments. These fill the lunettes of the ceiling vaults of the two colonnade wings and the center archway and celebrate some of the animals native to Colorado, such as the Elk, Coyote, Bear, Beaver, Mountain Lion, Mountain Sheep and Bison. Following the suggestion of George William Eggers, Director of the Denver Art Association, Mr. True has handled his subjects after the manner of the antique Grecian

vase paintings, both in point of simplicity of design and coloring. Three colors only have been used, a stone gray, a terra cotta red and an elusive one, which the artist, for lack of a more exact designation, identifies as a lavender black. Although lacking the charm of color of the original, the accompanying reproduction of the Bison or Buffalo subject, one of the two larger, conveys both the exceptional intrinsic appeal of these murals and their peculiar suitability for their setting.

The Bates Triangle was unified with the central plaza by closing West Colfax Avenue in front of the "Voorhees Memorial," the ground so gained being devoted to an oval pool in which have been placed two ornamental green-bronze water jets. These were designed by Robert Garrison.

A proposed Art Museum is shown on the Bennett plan, placed so as to balance the Public Library. The latter, built before the Civic Center was contemplated, is



indicated in the enlarged form it will probably eventually have. This site for the museum has the one disadvantage of being too small to admit expansion of such a building beyond the very modest limits of its first form. To meet this situation the Denver Art Association is now preparing a plan, soon to be made public, for an adequate and unique museum development.

Since the MacMommies scheme of Civic Center development, every subsequent one has incorporated his proposal for ultimate completion by the acquirement of the block west of Bannock Street and the closing of this end of the principal axis with a Municipal Building or group. At present the city's offices are housed in the old City Hall in the lower down-town district and in the old County Court House, previously mentioned. Both structures are inadequate for governmental needs, are fire traps, and architecturally far from that high standard which the community has set in recent years for "Greater Denver."

For a time it looked as if this the final and crowning achievement of Civic Center

visioning and building would be thwarted by interests who put personal considerations above community welfare. The city authorities have now, however, been convinced of the importance of acquiring control of this block and have already taken such steps as will tend to prevent its breaking up for other purposes.

Few, if any, American cities have committed themselves so definitely to the proposal that taste and beauty are vital factors in a controlled development. Denver has done this, and its Civic Center stands before the eyes of the American people as a shining evidence of idealism.

It was the mind and vision of a very practical man both in the field of politics and in higher civic enterprise which made this Civic Center possible; that man was Robert W. Speer. The "artistic power behind the throne" in the Speer administration was the chairman of the Art Commission, Henry Read. Mayor Speer saw the civic necessity and Henry Read more than any other man has given his dream actuality in plan and, step by step, concrete form.



EUGENE FIELD MEMORIAL, CHICAGO, ILL.

EDWARD MCCARTAN, SCULPTOR; DELANO AND ALDRICH, ARCHITECTS

# JOSEPH DECAMP: PAINTER AND MAN

BY ROSE V. S. BERRY

Chairman, Fine Arts Department, General Federation of Women's Clubs

WHEN DeCamp went to Florida recently it was with such spirit and courage that, even though he had been very seriously ill and his friends appreciated the graveness of the situation, they were hoping he would entirely regain his health. DeCamp faced the struggle without flinching; his indomitable will had carried him through sixteen years of what would have been total invalidism in the case of the majority of mankind. Yet, in the face of suffering which was torment, he worked and toiled, producing his best during this period. Without a thought of giving up the battle, DeCamp has lost. But he was meeting the invincible foe who is the avowed victor from the beginning, and whom none may escape. And once more in his choice the victor has taken one of the rare ones—a great American painter.

When the end has come, when the story has been told, when it is no longer a matter of foreseeing or prophecy but one of summing up, there is a rush to the records for the earliest accounts; there is a demand for a knowledge of the beginning of such work as this which Joseph DeCamp has finished. Sure enough, there in the first recorded sentences lies the assurance, almost all that is necessary, to have foretold what has followed in the way of success, of character demonstrated, of devotion to a purpose—singleness of endeavor, unceasing toil, high standards attained and maintained, crowned at last (in this case years ago), with the approval of critics, painters, and the public.

In these records it is stated that DeCamp was one of the young Americans who accompanied Duveneck upon his second trip to Munich. They were a brave little company; they were enthusiasts. Though they encountered difficulties and met privations, in looking back upon their efforts there is nothing to be sorrowful over. They had youth, determination, and a vision. They didn't have money. They went out to Poling when studio rent in Munich was prohibitive. They leased an old monastery and worked like mad. The purchase of an

old copper jug, a beautiful piece of glazed pottery, or an exquisite bit of tapestry was made only by real sacrifice upon the part of some one of them, who, having seen, "was tempted and fell," at the price of a physical feast, but for him and the others it was a feast for the hungry, beauty-loving souls of them. In this way they assembled their material for still-life compositions. They posed for each other when the need for a model was imperative and there was no money to pay for one. Like painter-gods they descended upon the Munich exhibitions, with work so fine that it stood out as noteworthy production even there and at that time. They counted their sacrifices not at all as a deprivation, but as the price they willingly expended to meet the exacting demands of the profession which they had elected to follow. They stand for much in America's artistic achievement; they were the force behind a great forward-moving epoch; and as their names are seen in sequence the individual effort and accomplishment of each man is great, and in some of them it is little less than stupendous. Here they are; think of them: Frederiek Vinton, Julian Story, Theodore Wendel, Frank Currier, Walter MacEwen, John W. Alexander, William Merritt Chase, John Twachtman, Joseph DeCamp, and his lifelong friend, Frank Duveneck. Who is there that can say, "Here the work of these men began; here it ends?" No one can say it, for the end is not yet in sight.

Later they separated, some of the company, DeCamp among them, going into Italy, to Florence and Venice, with Duveneck and Whistler. Here they began anew the process of absorbing, studying, and paying reverence to the old Italian masters. And, here—when it is understood, the admiration and respect for the modern painter must come in. The art student stands before these masters of old time and of all time with eyes that see with understanding, eyes that are directed into the search of the why and the wherefore of the accomplishment of these older ones until





BLUE LADY

JOSEPH DECAMP

their skill in seeing, their power for doing, is equal to the cleverest reproduction, if they would. But the man of today bravely turns away to solve his own problem, to take his place in the work which records the artistic achievement of the present, to fail or to succeed along untried paths. Who thinks of Titian or Bellini when he looks at a DeCamp portrait? Who thinks of Velasquez? DeCamp was a most devoted student of the great Spaniard. Who thinks of Duveneck or Whistler in connection with

the work of DeCamp, to place him with his more immediate masters? No one thinks of any of the older and remote painters. DeCamp was himself. DeCamp was thoroughly equipped with a technical knowledge of his craft. He had more than the academician's skill in drawing; he had a master's superlative power in directing the crayon or the pencil. He was thoroughly grounded in his anatomical study; he built his work constructively. DeCamp seldom required a fixed, rigid pose of his model. He walked



around the sitter, he felt of the head, discovered the texture of the ear, examined its placement upon the head, and proceeded in general with much the line of attack which a sculptor takes. He was painstaking, but so much the virtuoso that in his task accomplished there was no evidence of hesitancy, but every appearance of its having been achieved with the greatest ease. His brush work was always pleasing, at times almost scintillating; his choice of subject was interesting and vital, its handling virile. DeCamp was what his technique, plus keen insight and discernment (which were frequently uncanny), a love of the beautiful, a respect for truth, an appreciation of the value of color, and a steady growth which was a consistent development, made of him—one of America's best painters.

DeCamp's friends say of him that he was an extraordinary man. He was much more than the excellent painter; his interests were varied and he was a veritably interesting man. DeCamp had read a great deal, always thoroughly, and at times profoundly along unusual lines. Once he was attracted to anything, he had to know about it, with the result that in conversation he would lead off along unexpected and startling subjects, nothing daunted when he was turned upon high finance, nature study, or an engineering project.

Having worked against such odds, difficulties which he would not even admit to himself, DeCamp was not a prolific painter. However, he was such a faithful toiler that he was represented at most of the great exhibitions and the usual annual events. Perhaps it was among the smaller exhibitions which "The Ten American Painters" used to bring out that DeCamp was seen to the greatest advantage. They were a chosen, selected company, sympathetic toward each other, earnest and determined, lifting up a protest in the finest sense of the word. At these times they certainly gave of their very best, and the exhibitions were among the finest that New York had to offer. It would be one of the most delightful retrospective events possible if the work of these ten men might be assembled and exhibited today as evidence of their achievement and their place in American art history. It does not seem possible that there

ever was a time when such men as Childre Hassam, J. Alden Weir, John Twachtman, DeCamp, Dewing, Benson, Tarbell, Reid, Metcalf, Simmons, and later Wm. M. Chase, felt called upon to go out for their own sakes and the sake of good art into a group by themselves where an unbiased judgment might prevail and a man's best receive recognition.

In the catalogues of "The Ten" will be listed some of the finest and best known of the DeCamp paintings—"The Guitar Player," owned by the Boston Museum of Fine Arts; "The Blue Cup," "The Brown Veil," "The Cellist," and "The Pink Feather."

"The Guitar Player," owned by the Boston Museum of Fine Arts, is one that was shown first with "The Ten" exhibitions. In this canvas one sees the lightening and brightening of DeCamp's palette under the modern influence. Impressionism had long tempted him to play with the varying light, which in this instance was done with reserve but with great charm. His picture is solid and faultless in construction, as they all are; he never resorts to mannerisms or tricks of technique, nor does he ever worry the observer with the detailed, painstaking evidence of his well-thought-out plan, which seems always to have been lightly accomplished. He was associated with the Boston group of painters; he was of them in the spirit and character of his work, yet in his production he differed. His portrait commissions confined and restricted his work largely to that field. Those who knew him best feel that it was a serious loss to the American landscape lovers that DeCamp left so few of his delightful out-of-door compositions. "The Little Hotel," owned by the Pennsylvania Academy of Fine Arts, is a fine example of his skill along that line, had he followed it more frequently. His portraits are simply and intimately presented without the intimacy of the interior, or the genre. This is to be seen in the portraits ranging from the girlish likeness of his daughter, which he called "Sally," through those of "Doctor James Tyson," and the "Clothier Group," to the equally splendid one of "Frank Duveneck." In "The Fur Jacket," his portrait becomes more a picture with a wistful imaginative element which is much less direct; while in



*Copyright by Joseph Decamp*

PORTRAIT OF THEODORE ROOSEVELT

BY  
JOSEPH DECAMP



PORTRAIT OF GEORGE C. CRADWICK

JOSEPH DECAMP

the portrait of "Miss Agnes Woodbury" one sees at once the pleasure the painter has taken in harmonizing the whole into a refined expression of beauty, skill, and womanliness. In "The Blue Cup" and "The Window," DeCamp has used much the same idea. In each he has chosen to carry his study into a varying white and reflected light. The still life is beautifully painted, the values perfectly expressed, and the contrasts used to the advantage of the painting in each instance.

The next chapter in the production of Joseph DeCamp came with the late war. When the National Art Committee, consisting of some of the most influential art lovers of America, was formed, it was determined that the prominent military

characters of the war should be painted for America by American painters. Thinking that the "Signing of the Peace Treaty" would be the greatest of these vitally interesting groups, John Singer Sargent was asked to take that subject as his assignment. At the time he found himself unable to undertake the commission, and he suggested that that particular task be given to Joseph DeCamp, and it was allotted to him. Just what occurred to prevent DeCamp's doing the work will probably never be known. It was a time when every one was rushed and when world's affairs compelled all else to become secondary to the demands of only the imperative and the immediate. DeCamp painted two of the most prominent Canadians, General Sir Arthur William



Currie, Commander of the Canadian Forces in France (the recently appointed president of McGill University), and Right Honorable Sir Robert Laird Borden, who was at that

Pennsylvania Academy of Fine Arts' latest exhibition. The picture is beautiful. It is very difficult to think of it abstractly; it can scarcely be done. It is a canvas where



THE BLUE KIMONO

JOSEPH DECAMP

THE 118TH ANNUAL EXHIBITION, PENNSYLVANIA ACADEMY OF FINE ARTS

time Premier of Canada. These portraits in treatment go back to the severe, direct simplicity of the earlier paintings, but one feels their excellence.

The last painting of DeCamp's that will ever be hung with his knowledge is the "Blue Kimono," which occupied the place of honor in the largest gallery of the Penn-

the attraction has been woven into it with consummate skill. The first impression is that of the notable darkness of the entire handling; then from that instant it begins to lighten until the observer is conscious of the fascinating, golden glow in face and head which displaces the first impression, and soon one thinks only of the subtle light

which steadily prevails. The model is a lovely blonde woman, with red-gold hair. Her face is turned to the right in a three-quarter view. Her head gleams like a jewel from the black background. She wears a

under the closed edge of the kimono. The girl poses with her hands upon her hips, and the sleeves end in broad, bell-shaped cuffs of pale blue shading into green, trimmed with a wide pattern of white and gold,



PORTRAIT OF PEGGY WOOD

A DRAWING BY JOSEPH DECAMP

purplish-blue kimono figured with a broadly scattered pattern of blue-green, in alternating large and small designs. The kimono shows a rich yellow lining as it falls open on the left side, from the throat to the waist line, revealing a dainty bit of lingerie which merges its white into the flesh tones of the girl's bared shoulder and throat. A fine gold chain studded with pearls is a lovely bit of connecting color as it loses itself

while the inner, yellow lining goes almost to a flame-red, so deep is the yellow when it is shaded. All this gives opportunity for a delightful play of contrasting color and pattern. As the attention of the observer returns to the head in the interesting survey it is notable that the predominating key-note is the red-gold, the hair, the eyebrows, the lips, the yellow inside of the coat, and more than all else the illuminating

light which transforms the face into something indescribably fascinating. There is tenderness, resignation, and a consuming sadness expressed in the eyes which seek in pitiful appeal something from the impenetrable beyond. Some way she will always be associated in her sweetness with the

funereal wreath which has been hung beneath her frame. And again the whole is perfect; there is not one discordant note in the brown, bronzed leaves of the wreath, and the formal, purple, velvet bow, which tells without words that DeCamp's "last picture is painted."

## FRANK GARDNER HALE, JEWELLER

BY HENRY HUNT CLARK

**T**HE JEWELRY made by Frank Gardner Hale is well known to those who are interested in the development of the Arts and Crafts in America. Mr. Hale, however, began his career as a designer in black and white, not as a jeweller. He is a graduate of the Norwich Art School and of the School of the Museum of Fine Arts in Boston.

Successful as he had been in designing book covers, book plates, and more particularly covers for music, he decided, after devoting eight years to this type of work, that he would give it up and be no longer dependent upon reproductive processes nor on publishers, but, instead, devote himself to the practice of an art which would allow him to be not only designer but craftsman and producer. In 1906 there were no schools in America where the crafts were as well taught as they were in England, nor were there craftsmen, under whom one might study, as is the case now. So it was to England that he turned for instruction, joining the group of workers in the Guild of Handicraft at Chipping-Campden in Gloucestershire. There he studied silver-smithing and enamelling and then later went to London to work under Mr. Frederick Partridge, the well-known jeweller.

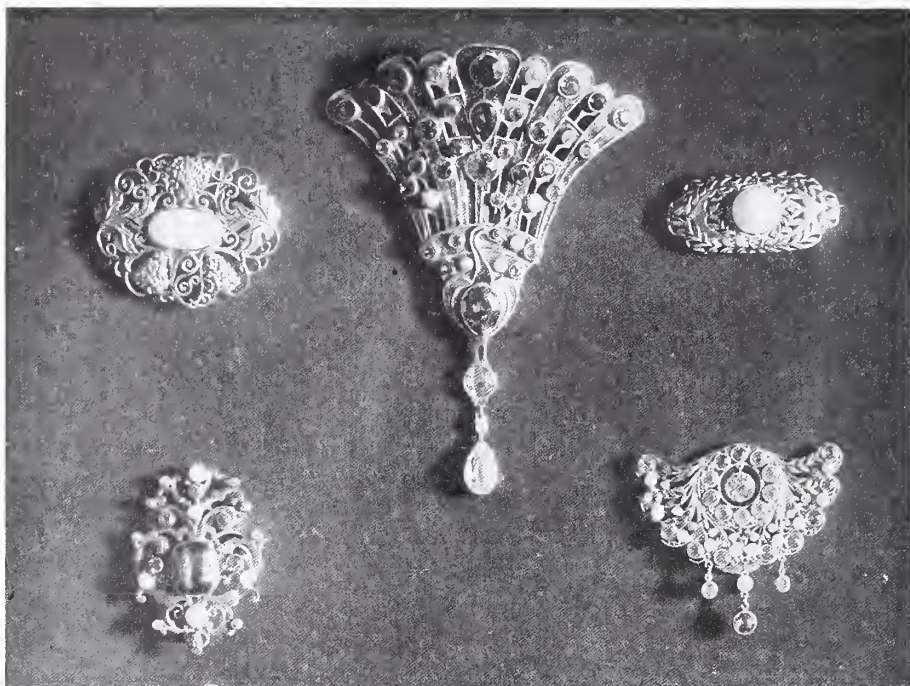
On his return to this country in 1907 he set up a shop in Boston, and became a member of the Boston Society of Arts and Crafts. Most of the jewelry then made by craftworkers was of a very simple description, not many had developed work beyond a rather rudimentary stage. All of us know the type of work of drawing and beauty of form, so now also was his new craft. All the work that he had done

before taking this up now made a sure foundation for new developments. Again his art was individual, his detail clear cut and refined, his compositions devised with a sureness of proportion of part to space; to this came the enrichment of terms, the forms that could be made of metal, the color given by the metal, by enamel and precious stones.

His work met with quick recognition of its value. In 1908 he was made a master by the Boston Society of Arts and Crafts, and he was given the Society bronze medal for excellence in work in 1915. He received a silver medal at the Panama Pacific Exposition at San Francisco and in 1917 the Frank Logan prize and bronze medal at the Exhibition of Applied Arts held at the Chicago Art Institute. From 1910 to 1919 he served on the jury of the Society of Arts and Crafts, and now he is a member of its Council. Together with other jewellers he helped form the Jewellers' Guild, becoming its first dean, which position he has held since its organization.

Constant practice through the years now given to his work have added new qualities. One does not think, in looking at his jewelry, of its belonging to any particular time; his pieces are not direct imitations of any period or style. It may be that the type chosen has been suggested by work of some past time, but one does not become conscious of that by an observation of its superficial aspects, the particulars of shape; rather may one be conscious that an ancient mode or method has been employed, that went by the name of Arts and Crafts jewelry. Flat pieces of silver, pierced with a few





BROOCHES—DESIGNED AND WROUGHT BY FRANK GARDNER HALE

holes, holding a rather poor stone, that passed for brooches; copper, hammered and punched into forms of buckles, little of it well cut, modelled or soldered, but all of it unmistakably showing the mark of the tool by its irregularity of surface or edge; things, many of them good as far as they went, distinguished rather for being expressions of the desire to do work than as examples of work well done; few of them there were that could bear the label Art, hardly any that of Craft, however obvious the signs that they were handmade.

From the first Frank Gardner Hale's work was technically sound, and much of the progress that has been made by other craftsmen has been due to his example and to his interest in raising the standard of the craft generally. To his studies abroad he had brought a well-trained eye and hand and a very individual manner of expression. Still it would not have been surprising had his early work been conspicuously English in character. However, what he assimilated was not so much the peculiar decorative features characteristic of the work of his teacher—very little of that, if any, was to

be discerned—rather the methods of good craftsmanship and the desire for technical perfection, and it is this that makes his jewelry so distinctive today. The character that marked many of his designs was quite often that of his previous work in black and white. Similar shapes of leaf, of flower and curve of stem heretofore devised with pen and ink were now fashioned of new material. As his earlier art had been distinguished by precision the basic elements of construction may be those of the past, but the details and the forms which they take are new. On the other hand, the work is never bizarre; there has been no striving for novelty. What is new has come from his endeavor to perfect his work. Never duplicating, he has rearranged and developed his work so that it has become more highly organized in every respect. This development has come through a careful consideration of the stones employed, their shape, their form and color; whether they should appear in brooch, or pendant or ring; what quality or quantity of metal should surround them to give them their full value. The choice of these surrounding elements as scroll or



EXAMPLES OF HANDWROUGHT JEWELRY BY FRANK GARDNER HALE





EXAMPLES OF HANDWROUGHT JEWELRY BY FRANK GARDNER HALE





EXAMPLES OF HANDWROUGHT JEWELRY BY FRANK GARDNER HALE

leafage, of flat or modulated surface, the play of light and dark given by parts of different scale or of varying surface treatment, the accentuation that may be added by the use of enamel in color or deep black, to make every detail take its proper place in the enhancement of the stone is his custom, and by this method of work has he produced so many pieces of great distinction.

Occasionally the problem has been to make a setting for a pendant of certain special stones, as, for example, pieces of Chinese jade or carnelian, themselves already carved, pieces which perhaps are now assembled for the first time. In this work Mr. Hale has been particularly successful, as out of the old material he has wrought a new design appropriate for present-day use. The pieces have needed mounting or framing, and for such constructive parts the designs upon the stones have supplied the motive of shape or curve, and all with chain or cord have been so harmoniously composed that the finished pendant seems as of one character.

His finest pieces, and those most wholly his, are quite abstract in form, made not by following ancient mode nor by reassembling ancient stones. This type of work has always interested him from the beginning, and out of the earlier arrangements of ball and scroll and stone, symmetrically made in rather static manner, have come pieces of highly developed structure. Groupings of colored stones, diamonds and pearls, of small bits of metal varied in tone, arranged in clusters, in lines, on radiating systems, he has organized and fashioned into jewelry of pure design. It is such work that gives Frank Gardner Hale an eminent place among the best of craftsmen.

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Mr. Edward Robinson, Director of the Metropolitan Museum of Art, and a member of the Board of Directors of the American Federation of Arts, has recently received, from the Greek Government, the golden cross of Knight Commander of the Royal Order of George I in recognition of the services he has rendered to scholarship in Greece.



PORTRAIT OF SAMUEL MIFFLIN BY CHARLES WILLSON PEALE

RECENTLY ACQUIRED BY  
THE METROPOLITAN MUSEUM OF ART



PORTRAIT OF REBECCA EDGEHILL MIFFLIN AND GRAND-  
DAUGHTER BY CHARLES WILLSON PEALE

RECENTLY ACQUIRED BY  
THE METROPOLITAN MUSEUM OF ART





AND WE ARE FISHING (SANCTA SERIES)

NICHOLAS ROERICH



AND WE ARE BRINGING THE LIGHT (SANCTA SERIES)

NICHOLAS ROERICH

# WATCH TOWERS OF AMERICA

BY NICHOLAS ROERICH\*

NOW ON THE eve of my departure for a trip to the Orient, I appreciate the opportunity to tell in the simplest way my impressions of America and American art. I feel that this privilege is mine, because some twenty-three years ago I already had faith in the art of this country and assisted in presenting an exhibition of American art for the first time in Russia. And now I have been fully justified for my optimism.

First I must speak of my opinion of America in general. I have often heard America spoken of as purely materialistic. But every man finds what he most searches for. Every man measures the world from his mental point of view. Life is complicated; we are often blind and deaf to the real miracles of life surrounding us. What is reality? What is fantasy? The people in their mental blindness often confuse these conceptions. Like a polished diamond, life reflects light in various ways. Very often where we see the shimmer of red, materialistic rays, close to it appear the blue and violet. It is a mistake to assume that the predominant color of the diamond is green or red.

If I look at America from the red spot of materialistic Wall Street, America naturally is seemingly only materialistic. But my interest has been in the blue and violet rays of your national life. And I found them plenty and they thrilled me. If you consider closely the American life, which has nothing in common with the stock exchange of the street, you will be astonished with the revelations. One finds nowhere, for instance, as many creeds and churches next to each other. This is a clear proof of spirituality. When you attend meetings of any denomination you will find crowded halls. The people do not go there for materialistic reasons. They go there for the call of the soul. People here are attracted to the teachings of Blavatsky, Vivekenanda, Tagore and other great ones. This country gave birth to Emerson and Walt Whitman; they grew up here and found an echo here.

These phenomena are naturally hidden from the masses that rush along Broadway and clamor for the mechanical invention of life. The mechanical side, however, has nothing to do with the spiritual side that thrives in the shadow of elevators and steam shovels. Here Claude Bragdon speaks to you about the fourth dimension and the color organ. Dr. Debey thrills you with her deep science of the horoscope. Dr. Hille shall show you a whole universe in one-thousandth drop of liquid gold. You shall hear Vedanta and Bahai teachers; you will hear men discussing openly the union of nations and religions, of moon people and Atlantis. Here you will find people interested in astrology and cosmic consciousness. This is all that America which is considered mad after money. The country is great and young—great and young are its aspirations.

Besides all that, we cannot forget the great inventors who are at the same time great poets. Edison the inventor is, at the same time, Edison the poet. Carnegie the manufacturer was also Carnegie the great poet. It requires a visionary mind to accomplish what those men have accomplished.

In pointing out the spiritual issues of American life, I cannot ignore its cosmic nature. In America is being composed a new nation by means of a quick experiment of mixing the elements of the world. In our very presence is being formed a new social produce, a new national soul which has already the qualities of its inherent ethnic importance. Of all the world's recent projects, this is the most marvelous experiment. Its reality produces realistic ideas of unions of religions and other universal achievements by means of a future spiritual culture. We know that the spiritual culture will ultimately conquer the mechanical civilization. We know that the spirit of man leads evolution and is gaining impetus with each day.

In Russia—and the union between America and the future Russia is imminent—there exists a beautiful legend of a Sunken

\*An exhibition of Mr. Roerich's paintings has for the past two years been circulated among American Art Museums, creating much interest and awakening thought. An article on his work was published in the June, 1921, issue of THE AMERICAN MAGAZINE OF ART.





PRINCESS MALEINE'S TOWER

NICHOLAS ROERICH

OMAHA MUSEUM

City which will emerge again when the proper time has arrived. Who knows, perhaps the tops of the towers of that Sunken City are rising and becoming visible.

Intensive life, with spiritual roots, deep-buried and sturdy, although they are not always apparent, must produce a strong and varied art. One of the most forceful impressions upon me when I first came here in 1920, was made by such men as Rockwell Kent, Bellows, Ryder, Sargent, Davies, Maurice Sterne, Sloane, Chanler, Ufer, Manship, Lachaise, Speicher, Prendergast, Frieske, Hopkinson, Kroll, Sterner. . . . Among the younger men, I found Faggi, Davey, Johnson, Weisenborn, Hoeckner, Shiva. . . . In the theatrical field, Jones, Urban and Geddes were brought to my attention. All these gave me the first impression of the full variety of American groups.

In several groups I have noticed the national feeling, but if this feeling has in the

background an international viewpoint, it is justified, because America has so many treasures that can be expressed in a truly inspired national feeling. If you take the poesy of the skyscrapers; if you regard the romanticism of the national parks; if you note the profound tragedy and beauty of the Indian pueblos, or the sombre note of your Spanish relics, you have so many beautiful things to express that one can understand why the modern American's feelings are averse to repeating the formulas of other countries, but rather to express the original beauties of their own immense land.

I visited here the beauties of your mid-western plains; I saw the national parks of New Mexico and Arizona; I went to Niagara and the Pacific cities. Through all these I could perceive the real future of this country.

During my travels, it is true, I saw many young artists in difficult positions. Hard as



it may seem, however, it is only through Golgothas that achievement is tempered. But I saw that America had really many souls devoted to art and who through the most trying experience did not surrender their living vision. Thus I feel that, from the part of the artist, America's creative work is rapidly advancing and portends to make America a real art center.

Not so happy, however, is the condition of art collectors. If I was fortunate in meeting so many prominent artists, I did not have the same fortune in the way of collectors. Throughout the whole country I met only a few of them. I met several buyers of art, but real, sincere collectors I met rarely. In several cities I found that even the distinction between buyer and collector was not realized. Similarly I discovered a legend that it was not good taste to have many art objects in one home. From where comes this unfortunate idea, I do not know, nor am I eager to know, because life itself will erase this foolish prejudice.

The lack of collectors was for me even more pronounced, because in Russia we have not so many buyers, but many collectors. In one of my recent articles I have spoken about Russian collectors. I cited four examples of prominent types, one of a wealthy business man; another a high official; third, a young student of the university; and fourth, a colonel in the army. The last one was very poor financially, but even in his position he found the possibility to gather a very precious collection of the first small sketches for paintings. In such variety of conditions and in such diversity of classes one thing was unanimous; the search for beauty and the desire to have within the home real friends—objects of art, and the originals, because even the smallest original has more significance than any copy.

But this condition of devotion to art shall also come in America very soon. I have seen here many gifted and inspired teachers in art. Just now I recall a class given in the Master Institute of United Arts by Robert Edmond Jones, and I see to what real creative work these prominent artists are inspiring their pupils. During my travels here I met a large number of people really devoted to art. Several are directors of museums such as Harshe, Eggers, Laurvik, Mrs. Sage-Quinton, Maurice Block, Clyde Burroughs,

Fox, Edgai Hewett, Dudley Crafts Watson, Kurtzworth and numerous others. They are fighting for art and I can see how from these homes of art—the museums—the rays of art shall penetrate to everyday life.

It seems already a truism to speak about the real international language of art. But as a prayer must we repeat it, because only by severe persistence can we act with full conviction. First the physician must admonish: "Try the remedy once, and you shall see the real results."

Recently, when "Corona Mundi" asked me to give them a quotation from one of my lectures for its motto, I chose the following, which I quote, because it cites the three milestones of culture for America as for the world: "Humanity is facing the coming events of cosmic greatness. Humanity already realizes that all occurrences are not accidental. The time for the construction of the future culture is at hand. Before our eyes the revaluation of values is being witnessed. Amidst the ruins of valueless banknotes, mankind has found the real value of the world's significance. The values of great art are victoriously traversing all storms of earthly commotions. Even the 'earthly' people already understand the vital importance of active beauty. And when we proclaim: Love, Beauty and Action, we know verily that we pronounce the formula of international language, and this formula which now belongs to the museum and the stage must enter every-day life. The sign of beauty will open all sacred gates. Beneath the sign of beauty we walk joyfully. With beauty we conquer. Through beauty we pray. In beauty we are united. And now we affirm these words—not on the snowy heights but amidst the turmoil of the city. And realizing the path of true reality, we greet with a happy smile the future."

The Worcester Art Museum has recently been enriched by a very generous gift of a number of important paintings from Mr. and Mrs. Henry H. Sherman of Boston. Among the most interesting of these is a Portrait of a Musician, by Giovanni Battista Moroni; and a Portrait of John von Oldenbarnevelt, by Michiel Janszoon van Mierevelt, the former an Italian painting of the early sixteenth century, the latter of Dutch origin of approximately the same date.

## A. F. A. NEWS

THE American Association of Museums has extended a most cordial invitation to officers and members of the American Federation of Arts to attend its eighteenth annual meeting to be held in Charleston, on April 4, 5 and 6. The meeting, as Mr. Laurence Vail Coleman, secretary of the association, truly says, is to have a unique setting in both time and place, marking, as it will, the one hundred and fiftieth anniversary of the establishment of the first museum in America—the Charleston Museum, founded in 1773. Special efforts are being exerted to make the program as interesting and important as the occasion is momentous in museum history.

In tendering this invitation, Mr. Coleman expressed the hope that many would accept for, "I know," he said, "that the Charleston Committee will be no less happy to entertain them than will our whole membership to know them better."

The American Association of Museums is a chapter of the American Federation of Arts and concerns itself with all museum problems, not merely those which affect museums of art but equally those concerning museums of natural history, of commerce, of science and safety.

The president is Frederic Allen Whiting, director of the Cleveland Museum of Art, who has always been a good friend of the Federation, closely in touch with its activities, ever ready to give helpful advice. The vice-president is Chauncey J. Hamlin, president of the Buffalo Society of Natural Science, through whose initiative a remarkable public service, in the form of a circulating library of lantern slides and illustrated lectures, available for home, school and club use, has been built up in Buffalo. Richard F. Bach, extension secretary of the American Federation of Arts, is assistant treasurer. The association has lately been reorganized, has adopted a large program for the development of its activities, and is to establish headquarters in Washington in the National Museum.

### EXHIBITIONS

Two of the most distant places to which the Federation sends exhibitions are Seattle,

Washington, and Corvallis, Oregon, but those who arrange for the exhibits cooperate so admirably in sending full reports that we are kept in close touch with the progress of the exhibitions even while out on the Pacific Coast.

The secretary of the Seattle Fine Arts Society, in writing about the Wood Engravings by the late Henry Wolf, said they had never had an exhibit that was more enjoyed and appreciated.

When an exhibition of student art work, from Pratt Institute and the Rhode Island School of Design, was sent to Corvallis it was found of such real educational value that more time was asked for in order that the students might have further opportunity to enjoy it. To quote from the letter "Out here we are hungry, just plain hungry for such food, and when it comes within reach we are desperate."

A second exhibition, Wood Block Prints, was shown at the Oregon State Agricultural College following the school exhibit. The head of the Art Department wrote "Personally we—faculty and students—feel that the delight and instruction, the inspiration brought to us and left with us is worth infinitely more than any expense to the college. I cannot tell you how much the prints have meant to us. We have enjoyed them from the standpoint of pure pleasure and we have gained much by studying them." This is certainly most encouraging.

The artists have been very generous in lending their pictures for the traveling exhibitions. An enthusiastic letter from Haskell, Texas, about a "wonderful exhibition" sent there will show how much this generosity means, and is appreciated. It is as follows: "How I wish that we could personally tell each artist just how very much he is doing for the promotion of art appreciation. The artists cannot realize, I know, just how much they are helping the coming generations to see, feel, and appreciate the beauties about them."

Among the most recent exhibitions sent out by the Federation is one of "Pictures of the Southland" by Alice R. Huger Smith, which was selected by Mr. Birge Harrison, who writes that he considers Miss Smith's

work "worthy of a place on the walls of any of our best museums," and declares this to be "a most delightful and artistic collection." It comprises water colors, and a few pencil drawings, transcribing the strange and mysterious beauty of the wide southern rice-fields and bayous and deep live-oak forests.

Another "One-man Show" placed by the Federation this season was a collection of paintings by William P. Silva, shown a few months ago in London and Paris, and lately returned to the United States. The exhibition was shown under the auspices of The American Federation of Arts at the Brooks Memorial Art Gallery in Memphis before starting on a circuit arranged by the artist. There were 26 pictures—California and South Carolina landscapes—and they proved sensationally popular while at Memphis, art lovers going several times to see the "Garden of Dreams" series.

Directly following the Inaugural Exhibition at the new Baltimore Museum the Federation's traveling exhibition of "Flower Paintings" will be on view there during April. In May the War Portraits will go to Baltimore, bringing to an end the long circuit of twenty-four cities at all of which the exhibition has been shown under the auspices of the Federation.

Several of the traveling exhibitions of Industrial Art have been held at the Institute of Arts and Sciences in Manchester, New Hampshire, notably those of textiles and laces. As Manchester is primarily a textile center, weaving of all kinds is of interest to the public. The textile exhibits therefore offered an opportunity for the study of designs, combinations of colors, and various methods employed to obtain certain results, and were well attended by both men and women.

Two Architectural exhibitions, showing the best work done by New York architects, have been placed at the disposal of the Federation by the New York Chapter of The American Institute of Architects, and will be available during the remainder of this season, and the next. One collection comprises sixty-six architectural drawings, chiefly of domestic architecture, and the other consists of seventy-seven exhibits including buildings such as churches, schools, museums, etc., as well as residences and

country houses. The collections are suitable for an ordinary small gallery and should be particularly of interest to architectural schools and colleges.

#### THE CONVENTION

Plans for the Federation's Convention, to be held in St. Louis, Mo., May 23 to 26, are progressing. Local committees on reservations, finance and entertainment have been appointed and are actively at work. The city's reputation for generous hospitality will undoubtedly be maintained. Special exhibitions will be set forth in the City Art Museum and by the St. Louis Art Guild. Visits will be paid to the Art Museum, to the Jefferson Memorial, to certain private homes. In all probability, arrangements will be made to convey the delegates in a body to the new State Capitol, Jefferson City, which is notable for its decorative art features.

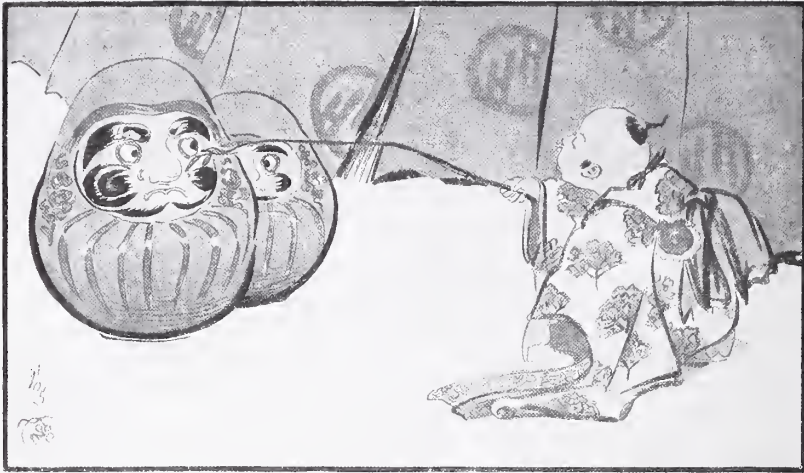
The Carnegie Institute's annual, international exhibition will be in progress at this time, and delegates attending the convention in St. Louis are cordially invited by the President of the Institute, and the Director, to stop over in Pittsburgh, either on the way to or from St. Louis, and view this notable collection.

Chief among the subjects which will be discussed at the St. Louis Convention are Art in Colleges, Art in Industry and the establishment of Art Associations in small cities and towns. The intention is to make this a working convention, and the papers presented will not only be interesting but, it is hoped and believed, of practical value.

#### NEW WASHINGTON MEMBERS

Eighty persons have enrolled as new members of the American Federation of Arts, in response to invitations sent out by the Washington Invitation Committee, of which Mrs. Henry Marquand is chairman, Mrs. Corcoran Thom, Mrs. James W. Wadsworth, Jr., Mrs. Walter Tuckerman, vice-chairmen. Among the new members mention may be made of Chief Justice Taft, Honorable Robert T. Lincoln, Senator Henry Cabot Lodge, Mrs. Herbert Hoover, The Princess Cantacuzene, Mrs. Marshall Field, Mr. and Mrs. William Phillips, Mrs. Philip V. H. Lansdale, Mrs. Louis P. Seibold and Mr. George Dewey, to mention only a few.





TEASING THE DARUMA

WOOD BLOCK PRINT IN COLOR

HELEN HYDE

## BLOCK PRINTING IN THE UNITED STATES

BY HOWELL C. BROWN

Secretary, The Print Makers Society of California

**T**HE BLOCK print has a charm particularly its own, and its broad responsiveness gives to its maker a range of expression which is practically unlimited. He may suggest, or explain in full detail. Color may be added if he feels the need. Different papers will give varying effects from the same block. Whether he use wood or linoleum, whether the knife or burin, each material and instrument records its own character on the finished work. Its possibilities are bounded only by the artist's skill and taste.

In this review of the present status of the art in the United States, the term *block print* has been used whether the work was a *wood cut* or a *wood engraving*, as the word seems best fitted to express a print made from blocks in distinction from those made from plates or the stone.

Just when and where the block print originated may be left to the historians—we are interested solely in its present use in the United States. After wood engraving, as a means of reproduction, had been

pushed aside by the half-tone cut, it remained unnoticed for a long time. Finally, some of the publishers of fine books in Paris, realizing that the wood cut was a more suitable decoration for the printed page than the half-tone, sought and found men who could cut them their illustrations. A number of artists took up the work and soon raised it to a high place. Proofs from the blocks drifted into the market, and collectors began to look for them. The natural result was that it soon began to be considered a legitimate means of original artistic expression as well as a method of reproduction. From France the revival spread to the Continent and thence slowly made its way to America. The late Arthur W. Dow was attracted by the medium and as early as 1895 exhibited a number of his prints in the Boston Museum. This was one of the first essays at color printing in this country but did not have many followers at the time, and it is only in the last few years that it has been taken up by any great number of artists. The



AFTER THE BATH

ELIZA B. GARDINER

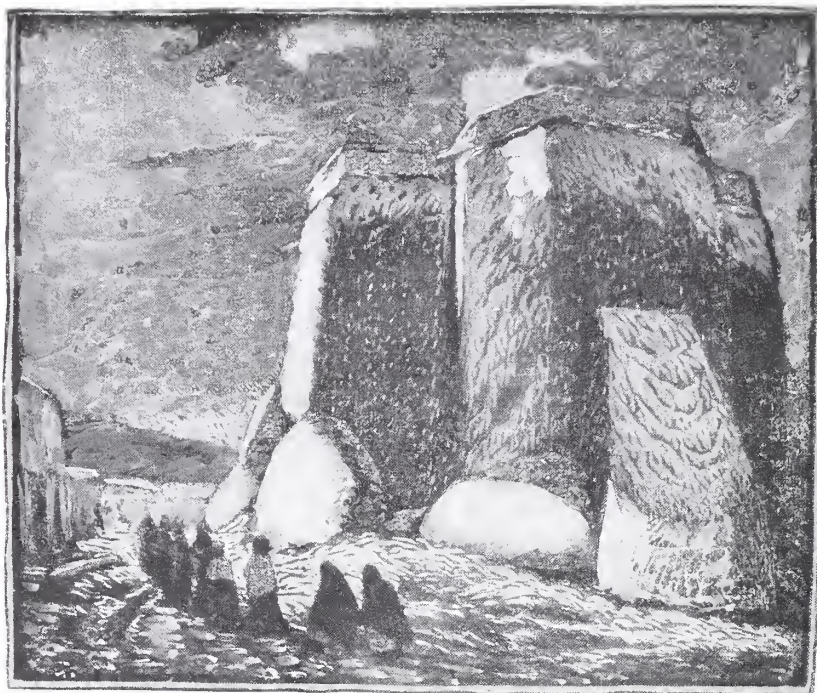


COAST CEDARS

MARGARET PATTERSON

WOOD BLOCK PRINT IN COLOR





CHURCH AT RANCHAS DE TAOS

GUSTAVE BAUMANN

WOOD BLOCK PRINT IN COLOR



WINTER

WOOD BLOCK PRINT IN COLOR

J. J. LANKES



development was retarded for a while because the public was slow to appreciate such work, but their interest is growing by leaps and bounds and the prints now find a ready market, especially if they are done in color.

The art has developed in the United States along three rather distinct lines which may be roughly divided as follows: black and white; color with dark outline; color with little or no outline.

Many artists naturally try all three kinds, but almost universally they finally settle down to the one which best suits their own need for self-expression. At first our block makers frankly imitated Japanese prints or the early cutters of Europe, but they soon worked out styles and methods of their own, and we now have a group of men and women working on wood or linoleum who are the equal of those to be found anywhere in the world.

In anything smaller than a book it would be manifestly impossible even to mention the names of all those using the medium, and I shall have to be content with taking up some of those whose prints best illustrate the three divisions into which the subject naturally falls.

Of the workers in black and white, J. J. Lankes is undoubtedly the best example. He makes a frank use of the black line and masses and never verges towards the white line of Bewick. This results in strong, even somber prints, with rich, opulent blacks very pleasing to the eye. Carl Oscar Borg has the Scandinavian facility with wood-working tools and has lately cut some striking blocks, making use of Pueblo Indian subjects. He feels his medium and his work could never be mistaken for other than prints from cut blocks. Allen Lewis is another interesting worker who follows rather closely the example of the earlier wood cutters of Europe. He frequently makes use of a flat tint block in some contrasting color in which he cuts a few white details, but such prints belong to the "camieu" type and have their place in the last division. Chas. A. Wilimovsky secures with a few lines and masses a striking effect of brilliant sunshine. John Held, Jr., Marion Richardson, J. J. Murphy, J. F. Wilford, Birger Sandzen and Rockwell Kent are all producing work of distinction



MOONLIGHT NIGHT ON COPPER RIVER  
ALICE R. HUGER SMITH  
WOOD BLOCK PRINT IN COLOR

and show how many different moods are available to the block cutter when knife or graver is in skillful hands. We have far too few workers in this branch, but as the art expands we may hope to see other artists realize its wonderful possibilities and make it their own.

Color printers are the most numerous, perhaps, because they are assured of more sales and can thus afford the time spent in making prints. Unfortunately but few artists can continue to produce work, however beautiful it may be, which brings them



HOMEWARD

WOOD BLOCK PRINT IN COLOR

FRANCES H. GEARHART

in little remuneration. The American workers in color are thus fortunate in having a market for their work. The division of color printers into two classes requires a few words of explanation. The artists working in the first way make use of a strong outline on their key-blocks and frankly print it in black or some dark tint. The color blocks are then used to fill in the spaces between the lines. It differs from the second division in the fact that even if the latter use a key-block, which some of them do not, they print it in such a light color or superimpose upon it a color block so that it is not visible.

Only a small number work with the dark outline, and of these Frances H. Gearhart is one of the most representative. An illustration accompanying this article is an original print. I wish that it might have been reproduced in color so that it would show the splendid harmony of her tints and

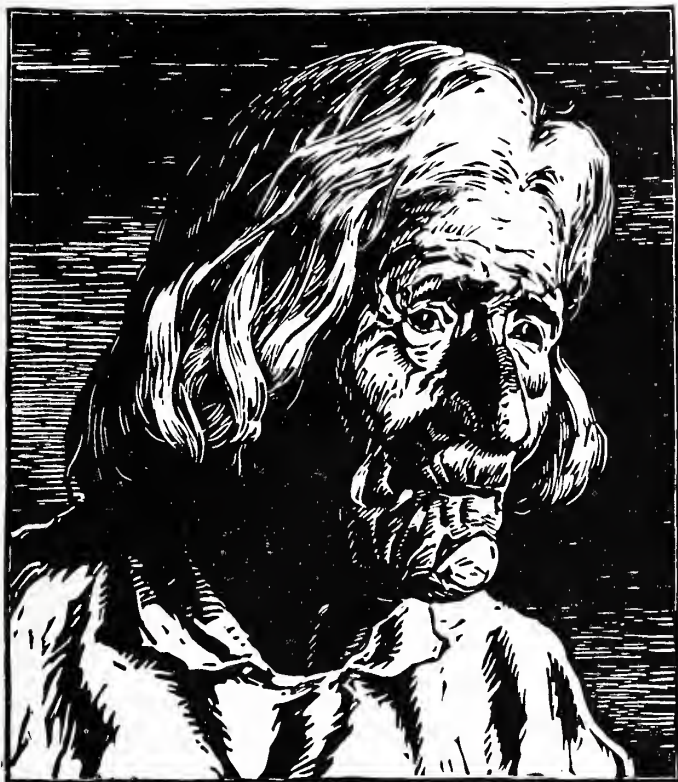
the decorative value of the whole. Eliza D. Gardiner also makes use of the same method and is equally successful, although she works almost entirely with the figure, while Miss Gearhart specializes in landscape. Wm. S. Rice is another artist making fine use of this method. Tod Lindemuth sometimes uses the heavy outline but seems to prefer the second type of print.

As most typical of the second method, the prints by Gustave Baumann have been chosen, although unfortunately they reproduce poorly in black and white. He uses no outline but by means of his blocks *paints* on paper a picture of which any wielder of the brush might be proud. For a number of years he has been in Santa Fe, New Mexico, and works almost entirely with Indian and landscape subjects from that state. The works of both Bertha Lum and the late Helen Hyde show a strong

Japanese influence, as well they may, for both artists spent a number of years in Japan studying with the color printers. Chas. W. Bartlett is also one of the Japanese followers and goes so far that he has his colorful subjects printed in Japan by men who specialize in the work.

but whether for good or bad I cannot say because, for me, their prints make use of a language which I do not speak.

I have reserved a special paragraph for the veteran wood engraver of our country, Timothy Cole. His marvelous blocks are too well known to need description. The



HOPI PATRIARCH

CARL OSCAR BORG

Rudolph Ruzicka is another producer of finely cut prints glowing in color. Ernest Watson with fascinatingly skillful cutting and exquisite color sense; Margaret Patterson, long known for her color work; Edna Boies Hopkins in decorative flower pieces; Alice R. Huger Smith, with well-cut blocks and well-chosen color schemes; are a few of the number who are carrying on the present high standard of American block printing.

In a general article of this kind it would not be fair to omit mention of the "modernistic" group even if not in sympathy with it. Emily Edwards, Karl Knaths, Blanche Lazzelle, Juliette S. Nichols, and Agnes Weinrich all make use of the color block,

last of that line of men who made our wood engraving of the best, if not the best, in the world, he is still working, and each new block which comes from his hands shows no slackening of his power. Would that he had some pupil to keep alive the flame his genius lighted.

The general public, always swayed by color, finds its desire met by the color block print and is making more and more use of them for wall decorations. Glowing spots of color, they lend a note often needed and may be obtained at a price within the reach of all. The block was at one time the "poor man's picture," and it is rapidly resuming the place it once occupied.



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## CHARLES D. NORTON

The American Federation of Arts has suffered a loss greater than can well be estimated, in the death of its treasurer, Charles D. Norton, which occurred at his home in New York City on March 5.

Mr. Norton was a man of great capability, of clear as well as wide vision, of strength and force of character, and he was deeply beloved by those with whom he came in contact. Tall of stature, with fine upstanding figure, he had an extremely youthful appearance despite the positions of large responsibility which he held, and his outlook was invariably that of one who had the courage and faith of youth. Perhaps in this lay the secret of his successes, for to achieve, one must dare, and to win trust one must be trustful. He was one who jumped at conclusions but with amazing accuracy, and he was quick to put his decisions into effect. He had many interests, but he was not a scatterer; whatever

he undertook he carried through. He was a trustee of the American Academy in Rome, of the Metropolitan Museum of Art, of the Sage Foundation, of the Saint Gaudens Memorial Gallery, as well as the American Federation of Arts, and he gave thought and helpful assistance to each, applying to problems of direction those principles which he had found most useful in the business world. He was a practical man and yet an idealist—the best type of American citizen; one who recognized the first importance of family relations, who understood and lived up to the privileges of friendship; who interpreted patriotism in terms of service and who used his best ability to make the world better for those who were to come after him—all this not as one who lays down for himself and follows a prescribed policy of life, but rather as a matter of course, in fulfillment of an unwritten obligation, the obligation of twentieth century manhood—a Christian gentleman.

That such a one should have finished his work here at fifty-two, seems inexplicable, the need for such men today is so great, but it should be remembered that Charles D. Norton crowded more into his fifty-two years in this world than many have put in much longer lifetime, in fact more than many have contributed in many more years. Therefore, while we lament his death, we are grateful for his life.

The New York *Times* of March 6 not only published a brief account of Mr. Norton's life, but on its editorial page a tribute so true and so significant that we take the liberty of reprinting it here:

"In the death, all too early, of Charles D. Norton, New York has lost a citizen of a type that it can ill spare. Saying nothing of his official work at Washington, or of the reputation which he was making for himself as a New York banker, his quick and fine sense of civic duty and opportunity would make it ungracious to allow him to pass away without a commemorative word. His special devotion was to city planning in the United States. While still a resident of Chicago, he took the initiative in organizing a group of young business men to work along large lines for the future of the city. From the first his intelligent leadership and enthusiasm commanded recognition and

won followers. The story is that when Charles G. Dawes was approached in regard to the Chicago Plan he said, 'I don't know what it is all about, but if Charlie Norton wants it I am for it.'

"Here in New York, it was mainly he who induced the Russell Sage Foundation to finance the 'Plan of New York and Its Environs.' Into the studies and investigations and public appeals connected with this project, Mr. Norton threw himself with unflagging energy and infectious hopefulness. Among those who knew him best, this work, which still has to run on through the years for its completion, will doubtless remain his outstanding memorial. One of his intimates writes that he was fond of quoting a saying by Daniel Burnham. He not only cited it but sought to live up to it. It ran:

"Make no little plans; they have no magic to stir men's blood and probably themselves will not be realized. Make big plans; aim high and hope and work, remembering that a noble, logical diagram once recorded will never die, but long after we are gone will be a living thing, asserting itself with growing intensity."

The following is the outline of Mr. Norton's life, given in the *New York Times*:

"Mr. Norton was born in Oshkosh, Wis., fifty-three years ago. He was graduated from Amherst in the class of 1893 and in 1897 he married Miss Katherine McKim Garrison of Llewellyn Park, N. J. After several years spent with *Scribner's Magazine* Mr. Norton became associated with the Northwestern Mutual Life Insurance Company, with whom he remained until 1909. At that time he was general agent for the company in Chicago at a salary of \$50,000 a year. He left this position to become Assistant Secretary of the Treasury at \$4,500 a year.

"In 1910 Mr. Norton left the Treasury Department to become secretary to President Taft, with whom he remained for a year, when he became vice-president of the First National Bank of New York, later becoming president.

"While in the Treasury Department he became a member of the Executive Committee and Treasurer of the American

National Red Cross. As secretary to President Taft, Mr. Norton, under the direction of the President, organized the Commission on Economy and Efficiency which prepared the government estimates on a budget basis for the first time. In 1917 President Wilson appointed him one of the five members of the Red Cross War Council, which assumed the management of the Red Cross in its war work.

"Mr. Norton has been actively connected with movements for the physical betterment of New York City and for its more efficient growth. As trustee of the Russell Sage Foundation and chairman of the Special Committee on Plan of New York and Its Environs, he has been developing plans for the growth not only of the city's playgrounds but of its housing, transit and harbor facilities to meet future needs for many years.

"In addition to his civic activities, he was connected with many companies and public utility corporations as a Director, official or Trustee.

"He was president of the First Security Company, the Coal and Coke Railway Company, the New Gauley Coal Corporation; vice-president of the West Virginia Coal and Coke Company; trustee of the Adams Express Company; director of the American Railway Express Company, the First National Bank, Equitable Life Assurance Society, Montgomery-Ward & Co., Delaware, Lackawanna and Western Coal Company, Tide Water Oil Company, American Telephone and Telegraph Company and others. He was a trustee of the American Red Cross, the Metropolitan Museum of Art, American Academy in Rome; trustee and treasurer of the American Federation of Arts, the Russell Sage Foundation, and the Sage Foundation Homes Company."

As Chief Justice Taft has said in a beautiful letter of tribute: "It is remarkable that with all the burden of business and financial work that these positions which Mr. Norton held must have entailed, he was able to devote so much time to disinterested and unpaid public service." The fact is, however, that Mr. Norton had a large capacity for work, coupled with which was a sincere love of beauty and a natural love of art.

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### JAMES PARTON HANEY

Dr. James Parton Haney, since 1909 director of art in the high schools of New York City, died suddenly of pneumonia on March 3. Dr. Haney has been a conspicuous figure in the field of art education for some years and has rendered a very large and valuable service. When in 1909 he was appointed director of art in the high schools he had a corps of fifty teachers. This department now numbers two hundred. Under his supervision widely differentiated courses have been successfully developed. It was chiefly through his initiative and because of his strong advocacy that courses in industrial art training were instituted in the high schools of New York. In 1907 he organized the Art Department of the Summer School of New York University for the training of art teachers. He was largely instrumental in the establishment of the School Arts League of New York, which has done much to bring art to the knowledge of school children. His lectures on art to children were extremely well adapted for their purpose, unique in character and invariably successful. At the invitation of the Chicago Art Institute, in 1919, he delivered a series of lectures under the Scammon Foundation entitled "Art for Use." He was a ready talker, a good writer; a man of high ideals, keenly sensitive to beauty, a great worker, ever zealous in the interest which he espoused, the development of art appreciation among the masses. He will be greatly missed.

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### ULTRA MODERN ART IN THE MUSEUMS

A LETTER FROM A MUSEUM DIRECTOR  
TO AN ART LOVER, AND HER REPLY

#### *The Letter*

MY DEAR MRS. ———.

I have been thinking over the brief conversation we had when you were here last. Some of your observations as to the sanity of our transient exhibition prompt me to give you two instances of the public antipathy to the unfamiliar. The general contemporary attitude towards the Barbizon School, and later towards the so-

called French Impressionists, is particularly significant.

When poor harmless Corot first exhibited a painting in the Salon, sous were thrown on the floor under his picture, for the "ignorant artist who could paint a picture like that." You will probably say, "But that was different." I venture to suggest that you believe it is different because you have been brought up with Corot's works and never knew them as innovations but as ordinary circumstances of life. When the Impressionists were first shown in Paris, the *Figaro* came out with an article beginning this way: "Last week two tragedies overtook Paris; one was the burning down of the Opera-house; the other was an exhibition of what are called pictures, at Durand-Ruel's galleries. They are by Messieurs Monet, Manet, Sisley, Pissaro and a young woman named Bertha Morisot. The public look and roar with laughter at these pictures, which appear to be done by insane people. The great joke of all is 'La Bon Boch' by M. Monet. (Incidentally, 'La Bon Boch' is now in the Louvre.) The pictures in this exhibition were sold at auction a short time afterwards, and those who bought the canvases for two or three dollars each jokingly waved them about in the auction room as they acquired them."

You may contend that that is different. But I still suggest that it is a case of your not having known these pictures as innovations. I was speaking a short time ago to the director of an important museum in this country, who is opposed to the modern movement, and who a few years ago condemned both Cezanne and Gauguin. The collection which he has assembled during the last twenty or thirty years is composed exclusively of contemporary American and European works. During our discussion I referred to the two illustrations I have just mentioned regarding Corot (similar stories could be told of Millet and other members of that group) and the Impressionists; he retorted with the inevitable "that is different." Then I referred to Cezanne and Gauguin, now dead, and whose work has so much influenced the present generation of artists. "Ah! Cezanne and Gauguin are different," he answered. "So you do think Cezanne and Gauguin are different?" "Yes," he said. "Then if you think them



different, you have of course one of each in your museum, acquired probably years ago when you could obtain them for a few hundred dollars." The director had to admit that his museum had nothing by Cezanne or Gauguin. The reason he thinks Cezanne and Gauguin are different now is that he has become used to them, or, more likely, because a good example of their work cannot be acquired in these days for much less than \$20,000, and he lacks the moral courage to think otherwise.

Since such incidents as I have mentioned, and similar episodes, can be related of every innovation in history, we should be cautious in coming to conclusions, to say the least. Indeed one can be almost certain that an artist is not an innovator, or significant, when his early works are not looked upon as insane by the majority. Who ever heard of Alma Tadema being called insane or a charlatan? Or Sargent, Chartrian or Bouguereau? The fault with them is that they are too sane—sanity is the basis of their production! But Whistler, Winslow Homer and Twachtman had a hard struggle for recognition; they were accused of being insincere, and had all the usual epithets, which seem to fall to the lot of the creative artist, hurled at them.

My reason for believing in the modern trend as being more vital than mere dexterous brush-work and academic production, is defined and formed independently of such illustrations of public misunderstanding as I have mentioned, and indeed of any current opinion. It is based on a primary interest in the principles of art, and not artists. At the same time, it is encouraging to find oneself in good company and to note the tremendous growth of sympathy and understanding towards modern tendencies. It is significant that the most academic magazine in the world—the *Burlington*—controlled by a consultive committee of many distinguished men in England, is openly in favor of modern art. Moreover, the Tate Gallery is acquiring the men like Cezanne (although not until they had to pay enormous prices). Students of early art, such as Roger Fry, Bernard Berenson, Mason Perkins, Bryson Burroughs, curator of paintings at the Metropolitan, and Martin Ryerson, vice-president of the Chicago Art Institute, with his fine collection of Primitives, but

who collects also the quite modern men, are all in sympathy. Furthermore, it is interesting to see such collections of modern expressions as Adolf Lewisohn's and Miss Bliss's of New York, and also to realize that the three magazines dealing with contemporary art in this country—the *International Studio*, *The Arts* and *Art and Decoration* are both for really modern tendencies, as are all museum directors in the United States, with the exception of three.

I have merely touched on the support that the movement has here and in Europe, but I have mentioned a sufficient number of intelligent and responsible people to make one realize that there are two schools of thought on this subject. Though I had no independent opinion in the matter, the calibre alone of the persons in the modern ranks would preclude my taking up the attitude that transient exhibitions of modern art should not be held in the museum, or that the painters with modern ideas or those who support their cause are insane, fools or charlatans.

#### *The Reply*

DEAR MR. ———.

It was very nice and friendly of you to write out for me your reasons for continuing to show the ultra-modern pictures at our museum. Now I will write out for you what I think about the matter.

I believe that I am really less conventional in my ideas than you are, for I am not at all influenced by precedents or by other people's opinions. My dislike of the pictures in question is based on something much deeper, and I think I can prove that they are really "different" in a very fundamental way.

I know perfectly well what a storm of opposition greeted the "School of 1830," and later the Impressionists, but they both opened our eyes to new truths and taught us something worth knowing. It is perhaps, therefore, not surprising that prudent people should tolerate the modern works, lest they should be caught blaspheming against what may, they think, possibly prove a new revelation.

Now for my reason for believing that the cases of the earlier innovators and of the ultra-modern school are fundamentally different.

The School of 1830 and the Impressionists were both advances in the interpretation of nature. The first studied form and relative values (using the word "values" in its artistic sense) much more frankly and directly than had ever been done before. This was a great gain, but they forgot about light. That discovery was left for the Impressionists, who gave us a new truth by painting pictures in which all the related parts were shown under the same transient illumination, as when Monet painted Rouen Cathedral in a series, each one showing the building at a different hour of the day. Of course, in painting everything under one illumination, little rendering of detail was possible; there was not time for it—but they opened our eyes to the glory of light, and this was a great advance towards the higher and more subtle rendering of natural truth. So much for the earlier innovators.

The modern school, on the contrary (if it deserves to be called a school), no longer studies nature with any reverence at all, but flouts it, and imagines that it can make over nature to suit its own caprices. It tampers with form and prostitutes color, thinking thereby to express individuality. Of course, when a genius like Zuloaga or Roerich comes along, one forgives them some eccentricities because of their impetuous talent, but petty people who have little to express except rebellion deserve no mercy at our hands.

If their works had beauty, something might be said for them, because there are always possible new forms of expression, but they are so hideous that their boasted "dynamic force" only succeeds in driving the beholders out of the room.

And why? Because we cannot get beyond nature and her deep secrets. The laws of harmony, both of form and color, are fundamental and universal. They are deeply in us so that we resent their infringement, and I feel sure that if we landed on Jupiter or on Sirius we should find them there; differently expressed perhaps, but inevitably there, with all the majesty of the Universe of God, whose laws they are.

We cannot tamper with them or get beyond them. If we try to overthrow them, they grind us to powder. So sure am I of this that, if I expected to live so long, I would wager you anything you like, that in

fifty (even in twenty-five) years these latest pictures will all have disappeared.

Yours truly,

## A CORRECTION AND AN EXPLANATION

PHILADELPHIA, PA.,  
March, 1923.

TO THE EDITOR,

THE AMERICAN MAGAZINE OF ART.

In a note on the Carnegie Institute Stained Glass Exhibition, appearing in the February number of the *MAGAZINE OF ART*, mention was made of a panel of glass by the late William Willet as "showing the influence of opalescent glass, although executed according to the antique method." May I say that the person writing the article must have been misinformed, as the only piece of glass I sent to that exhibition was a medallion executed in severe Thirteenth Century Gothic; very deep and rich in color; one of a series of twenty-four, comprising a Sanctuary Window in Calvary Church, Pittsburgh, of which Mr. Ralph Adams Cram said in his printed report to the Vestry, March 20, 1909: "This window is unquestionably one of the most noted examples of the revival of the fundamental principles of the art of stained glass as they were understood in France at the highest point of development of mediæval art. In point of tone, color, composition, design, and drawing, it is a conspicuous example of an extremely high type of art."

Mr. Selwyn Image spoke of this window as the "greatest piece of glass ever produced in this or any age." Coming from an Englishman, this was strong praise.

This central medallion, of which we made two (retaining one for our home) at the time we placed the window in Calvary, was submitted by us in the West Point Competition and upon this example of our work, we received the commission in competition with thirteen of the leading artists in stained glass of this country and England, and at the time Mr. St. Gaudens was preparing this exhibit he wrote me, asking especially for this particular piece of work.

If all the readers of the *MAGAZINE OF ART* had known Mr. Willet, or seen his work, no correction of this misstatement would be necessary, as his disapproval of the opalescent school and all its works was expressed in his lectures and writings, and frequently in conversation. Originally a portrait painter with a distinguished clientele, he became, as a young man, intensely interested in legitimate stained glass of mediæval cathedrals, which he considered found its highest expression in those of Chartres and Amiens, though detesting the glazed nightmares with which our American churches were filled. He did more, perhaps, than anyone else to bring about a return to the antique methods and ideals, for he realized early that there is a correct technique which can utilize all the glories of the ancient art without stooping to the distortions of the mere imitator, and he proceeded

to teach that gospel and to create opportunities to express it in the churches and public buildings of his native country.

Of the West Point Sanctuary Window, Gustave Kobbe wrote in the *Lotus*, July, 1911, "Anyone who, like myself, has made the trip to West Point for the especial purpose of seeing this window, and who, like myself, has been profoundly moved by it, will endorse the opinion pronounced upon it by the architect of the Chapel, Bertram G. Goodhue, who was entirely free to criticise it because he was in no way concerned with its selection. On seeing the design, Mr. Goodhue wrote as follows to Col. Charles W. Larned, one of the committee in charge of the window: 'I think there is no doubt but that you will have the most wonderful window of modern times and one of the finest in the world.' Later, after inspection of the finished work, Colonel Larned wrote just preceding his death: 'I understand that the opinion of all is most enthusiastic, and Mr. Goodhue is confirmed in his expectation that it would be the finest window in the country.' The fact is that, while most stained glass windows are braced by lead and iron, the supports of the chancel window in the West Point Chapel are religious conviction and artistic feeling."

Brig. General Carson wrote on September 26, 1921, of the same window: "I have seen the Memorial Window in the West Point Chapel a number of times since it was completed, and my admiration of it increases every time I do so. In the meantime, I have had the opportunity to examine the stained glass work in some of the famous buildings in France and England, and I left them with the feeling that American art in this respect was equal, if not superior, and that we had at West Point a window of which any artist of former days would have felt proud. It gave me great satisfaction when I learned that you had been selected to prepare the designs for the other windows in the Chapel, some of which have already been installed. They are worthy companions of the Memorial Window, and add to the beauty of the Chapel."

If the West Point window, because of the national interest in it, set a standard and aroused enthusiasm for stained glass as it should be, the windows of the Greenwood Cemetery Chapel, Warren & Wetmore, Architects, which we had the honor of making for that discerning connoisseur, Mr. Edmund L. Baylies, and which we carried out in a much earlier manner, are quite as notable a contribution to the Renaissance of the ancient art; as are also the Crucifixion window in Holy Trinity Church, Philadelphia; the Apocalypse Window in Calvary Church, Germantown, Cope & Stewardson, Architects; and the great West Window of the Princeton Post-Graduate Tower—"The Seven Liberal Arts of Christian Learning." Of this latter window, Mr. Harvey Maitland Watts wrote:

"Though of the present, how the cunning skill  
Of mind and hand has mellowed all this pile  
In reverent touch with a more reverent Past."

Yours very truly,

A. L. WILLET.

## NOTES

**BUSINESS MEN AND ART** The Business Men's Art Club of Chicago has lately issued its second annual

Year Book, an interesting little publication, setting forth the principles underlying the organization, and reproducing a number of works by members of the club. The founder, and president of the club since its beginning, is Mr. Elbert G. Drew, who, at the invitation of officials of the Telephone Company in April, 1919, hung a number of his sketches in the assembly hall of that company. This exhibition led to the formation of a club within the Telephone Company, the members of which joined sketch classes conducted by Mr. E. J. Timmons out of doors, and by Mr. Karl A. Buehr at the Art Institute. Upon the suggestion of Mr. Buehr that a club of business men painters would offer great benefits to its members, an organization meeting was held in March, 1920, and the club launched forthwith. The club has now one hundred and ten members, membership being limited to men aged thirty years or over, who are not following art as a means of livelihood and who are seeking more art knowledge.

As explained in the present Year Book, it is the hope of the club that similar organizations may be started throughout the country, and that the united force of the movement may enlarge and enrich the art life of America. The objects of the club are to encourage the study and practice of painting and kindred arts among its members and to cooperate with societies aiming to broaden the appreciation of art in Chicago and elsewhere. "Beyond this simple program of self-development and the broadening of the cultural effort of the community, the club does not attempt to go. It has no plan of aesthetic revolution, but believes that men in the world of business should be brought in closer contact with the beautiful in nature and art."

It is interesting to know that Karl A. Buehr, the virtual godfather of this club and a staunch supporter of its interests, has recently been elected an associate member of the National Academy, the highest honorary society of artists in America.





BRONZE BUST, JOAN OF ARC

BERTHE GIRARDET

GIFT OF THE ARTIST TO THE AMERICAN PEOPLE

A club of business men painters was organized by Robert Zoll in Miami, Florida, in 1921, with a charter membership of seven men, and a similar club was organized in Minneapolis, Minnesota, by Russell A. Plimpton, Director of the Minneapolis Institute of Arts, in January, 1922. This club has enrolled thirty-six members.

A NOTABLE  
GIFT TO  
AMERICA

A bronze bust of Joan of Arc by Madame Berthe Girardet, of Neuilly, Seine, France, was presented to the National Gallery of Art in custody of the Smithsonian Institution at Washington on the morning of February 23.

The early part of last summer Madame Girardet wrote to the Secretary of the American Federation of Arts, saying that she would be happy to present America

with a life-sized bust of Joan of Arc which had been exhibited at the Paris Salon, if such a gift would be acceptable. "During the long war struggle," Madame Girardet wrote, "I often met at the Front and in the American canteens your brave and gallant boys, all singing their favorite song, 'Joan of Arc,' and facing death with their smiling, boyish and beautiful courage. The gift will be offered as a small token of the high respect we have for your brave boys." Madame Girardet is a French sculptor of distinction, *hors concours* at the Paris and International exhibitions, a gold medalist, and the recipient of numerous awards, whose works are to be found in all of the various museums of France where sculpture by contemporary artists is shown. The Director of the National Gallery, to whom her letter was referred, assured appreciative acceptance of the gift, and in Feb-

ruary it arrived. It is a vigorous piece of work—strongly modeled, dramatic, essentially plastic—typifying the spirit of courage and devotion to ideals through the medium of a French peasant girl ennobled by her vision.

The presentation was made by Mrs. Grace Whitney Hoff, of Detroit and Paris, who is well known for her philanthropic work for girls, the latest of which is the establishment of a series of rest homes near her own chateau in eastern France, for working women and girls and war widows. In making the presentation, Mrs. Hoff spoke of the appropriateness of the gift and of the distinction of the giver, not only as an artist but as one who had served most nobly during the war in the hospitals, and in particular doing for the men in our American Expeditionary Forces. "It is because of her love for American boys," she said; "it is because of her appreciation of what America has done that she presents to America this gift, which in her name, in the memory of our American boys, in recognition of the great work that America has done in France, I offer to my beloved country. May it bespeak the spirit of liberty, loyalty and love, the spirit in which she has given it, and may there arise from the sacred ashes of memory a monument of comprehensive understanding which is the foundation of the unity of the world and the peace of all nations."

The gift was accepted by Mr. Charles D. Walcott, secretary of the Smithsonian Institution, who, expressing deep gratitude and appreciation not only of the gift itself, but of the thought that actuated it, referred to it as another strand in the tie of friendship that underlies all the relations of France and America. It was a short but impressive little ceremony, witnessed by the Regents of the Smithsonian Institution, a few representatives of art associations, and art lovers in Washington, by whom it will long be remembered.

velopment of Washington, based upon and reviving the original plan made by the French engineer, Major L'Enfant, which, because of its excellence, has given impetus to city planning throughout the world. This plan has in the main been followed largely because the people of the nation have so willed it, but there is no positive assurance that it will be continuously followed, and as time advances new problems present themselves.

Furthermore, the adoption of the plan and the development of the park system of Washington is slow, by no means keeping in advance, as it should, of commercial development. A bill is now before Congress, urging the appointment of a commission which will take over the charge of the park system of Washington, the care and development of which is now partly under the authority of Congress, partly under the authority of the District of Columbia local government.

A distinguished British city planner, none other than Raymond Unwin, whose book on city planning is one of the greatest works on the subject which has been produced, was in Washington recently, the guest of Mr. Frederick A. Delano. A letter from Mr. Unwin with reference to the development of the City Plan, written after his return home, was given by Mr. Delano to the *Evening Star*, and because of its large significance and great interest, is by special permission reprinted herewith. It reads as follows:

"Lord Bryce's booklet on Washington and its site is a good piece of work, and I am glad to notice what emphasis he lays on the beauty of the situation and of the surroundings of Washington. I feel that in the new Lincoln Memorial the traditions of the city have been worthily maintained if not surpassed. If the future additions to that central group of buildings around the Mall can be considered with anything like the care, and treated with anything like the spirit and capacity that have given you the glorious Lincoln Memorial, then, indeed, the surpassing beauty of the center of the city will be assured and will become an example to all modern towns. I hope, however, that those with whom the care of the city rests will not overlook the importance of preserving uninjured that fine setting to which Lord Bryce gives so much attention, and that a somewhat stricter control may be kept on

THE  
WASHINGTON  
PLAN

In 1900 a commission, composed of Daniel H. Burnham, Charles F. McKim, Augustus Saint-Gaudens and Frederick Law Olmsted, drew up a plan for the future de-

the development of the outskirts, particularly those outside the area included in the definite Washington plan, because it is evident from what has already happened that the views from the steps of the Lincoln Memorial, from the Capitol, and other points of vantage, may soon be so seriously injured by ragged and incongruous developments on the outskirts as to detract materially from the central area. I believe public opinion will probably prove strong enough at no very distant date to secure the rectification of the damages to the central area which some of the semi-temporary war buildings have effected; because these are constantly before the eye in the parts of the city in which the country takes special pride. But the public are much less able to appreciate the broad scenic effects or to realize how these can be preserved by proper guidance of the development. I wish it were possible to create a planning commission for Greater Washington and to have a scheme of development prepared which, apart from the practical considerations that must, of course, be provided for, would be directed to preserving the surrounding scenery from injury and so ordering the future developments and preserving sufficient of the prominent points to secure woodland cover and the general background of foliage to the pictures which the beautiful groups of central buildings make, and will, I hope, continue to develop."

The Metropolitan Museum  
MUSIC IN held this season the usual  
THE MUSEUMS free orchestral concerts on  
Saturday evenings in January and March, the success of which was evidenced by the many thousands who attended them. During the last two seasons the average per concert has been about 7,000, at two the audience numbered 10,000 and at several it has been more than twice the capacity of the Metropolitan Opera House. These concerts are under the leadership of Mr. David Mannes, to whose great interest in this branch of museum work their success is largely due. In a recent number of the *Museum Bulletin* the following interesting statement is made in regard to the cost of these orchestral concerts: "Last season the average cost of the orchestra for each concert was slightly under \$1,200, or about \$9,600 for the eight.

In addition to this there was the extra time for the full corps of attendants, light, heat, and incidentals, averaging \$545 per concert, or \$4,360 for the eight, which was paid by the museum out of its own funds. Thus the total cost approximated \$14,000." These concerts are made possible largely through the generosity of those interested in developing a taste for good music among the people, among whom may be mentioned first John D. Rockefeller, Jr., and the Juilliard Musical Foundation, an organization based upon the great bequest of A. D. Juilliard for the advancement of popular musical education in New York. Mr. Rockefeller contributed this year, for the fourth time, the cost of the music for a series of four concerts, and the Juilliard Foundation appropriated the sum of \$4,000 toward defraying the expenses of this season's course.

At 5.15 o'clock on the days of the concerts Miss Frances Morris, assisted by Miss Alice Nichols and the Euphonic Trio, gave free lectures in the Museum Lecture Hall on the Orchestra, with special reference to the programs of the evenings.

The Minneapolis Institute of Arts likewise holds members' concerts which are attended by large numbers of music lovers. At the opening concert on January 15 there was an audience of eight hundred persons, which filled the central gallery and parts of the galleries and corridors adjoining.

More than 200,000 rural  
TEN THOUSAND school children in Illinois  
LANDSCAPE find their way five days of  
GARDENS FOR every week of the school  
ILLINOIS year to 10,500 rural schools.

For years the rural school grounds have been regarded as the sore spots upon our landscapes. Just why these school grounds have been made so barren and unsightly remains a mystery to many people, for often the rural school is situated near a natural woodland and it is evident that trees and shrubs have been removed from the ground. The Art Extension Committee of the Better Community Movement of the University of Illinois offers a plan for the improvement of these grounds; thereby beautifying the ground, furnishing the community with a playground as well as forming a preserve for



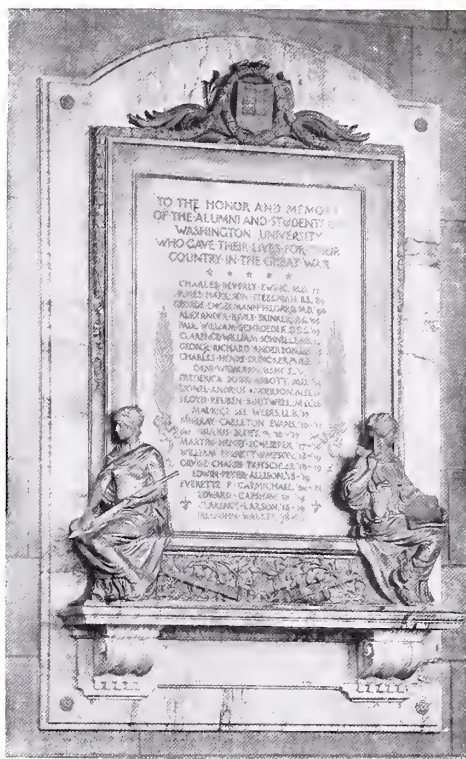
the native flora of the state and a refuge for our birds.

Illinois abounds in native shrubbery and trees that, if given opportunity, will transform these school grounds into veritable beauty spots. To insure the success of this program designs for planting have been prepared by O. C. Simonds, landscape designer at Chicago; Paul I. Riis, chairman of Park Board of Rockford, Ill.; H. S. Moulder, chief gardener of the Illinois Central Railway; Mrs. Fuller, designer, of Peoria; and J. C. Blair, head of the Department of Horticulture of the University of Illinois.

Ample space will be reserved for playgrounds, and there will be provision for small gardens where the children will do annual planting of flowers and vegetables. Where practicable, only native shrubs and trees will be transplanted, but many grounds will use ornamental and fruit trees. The committee is prepared to furnish photo-engravings of these designs, with suggested lists for the planting.

Through the cooperation of the Department of Public Instruction, the County Superintendent of Schools, The Parent Teachers' Associations and the Federations of Women's Clubs, it is probable that every section of the state will be reached in this campaign. The whole purpose of the Art Extension Committee is educational. Many people have voiced their regret at the wanton destruction of the wild flowers and the mutilation of the native trees, all of which evidences the need of a unified educational program, to assist the youth of our state in the enjoyment of our native heritages and in the desire to preserve them for future generations. Youth, however gifted, should have some place where he can retreat for inspiration. It is a real test of our civilization that may be used to determine our capacity for the enjoyment of this type of beauty. How we pity those who find no inspiration in music or art from the great masters. Duller yet are the souls of men that are not tuned to the murmur of sighing trees and the eyes that see not the handiwork of the Master painter in the blossoms of spring and the gorgeous coloring of early autumn. Those who appreciate the value of these things are lending hearty support to this enterprise.

M. E. A.



WAR MEMORIAL, WASHINGTON UNIVERSITY,  
ST. LOUIS, MISSOURI

GABRIEL FERRAND, ARCHITECT, VICTOR S. HOLM, SCULPTOR

Washington University at St. Louis has recently completed its Memorial to these alumni and students who gave their lives in the World War.

The Memorial, which was designed and modeled by two members of the teaching staff, Prof. Gabriel Ferrand of the Department of Architecture, and Mr. Victor S. Holm of the School of Fine Arts, consists of a decorative bronze tablet mounted on a background of Old Convent Siena Marble. The field bearing the inscription with the list of names is framed with a simple mounting and surmounted by the emblem of the university entwined with garlands and palms. Supporting the frame at the left is the figure of Military Valor and on the right the figure of Alma Mater as Memory records the deeds of her sons. The slightly curving plinth bears in relief inverted torches and branches of laurel. Beneath

the marble console which supports the tablet appear the words "ALMA MATER HONORIS CAUSA DEDICAT CMXXII." The monument has been installed within the arcade of the Ridgley Library of the University.

H. S.

AMERICAN WATER COLORS FOR PARIS An exhibition of water colors by Winslow Homer, John Singer Sargent and Dodge Macknight, and of small sculptures by Paul Manship, which will be shown in Paris beginning May 14th, 1923, by the Societe Franco-Americaine d'Expositions, and under the auspices of the Copley Society of Boston, will help to acquaint a cosmopolitan public with the work of three of our foremost aquarellists. The undertaking is one which has been approved by President Harding who, in a letter to Senator Henry Cabot Lodge, has written: "I have been much pleased with what you told me about the plans for an exposition in Paris of the work of American water color painters. The interest in the event, as signified by the cooperation of eminent art patrons of both France and the United States, certainly justifies the hope which I wish to express, that it may meet with a notable success."

To Mrs. J. Montgomery Sears, whose water colors signed "Sarah C. Sears" are themselves the work of an able painter, is due the credit of having initiated the Copley Society's Homer-Sargent-Macknight exhibition of 1921, predecessor of the forthcoming Paris exhibition. Expressing at a meeting of the society's exhibition committee a conviction that the public has not been accustomed to take water colors as seriously as it takes paintings in oil, and that nevertheless the medium is one in which the greatest masters often express themselves in a most masterly way, Mrs. Sears proposed that a loan exhibition of some of the strongest aquarelles obtainable be arranged, to be shown in Boston. The committee was favorably impressed by the suggestion. It was decided to limit the exhibition to works in water color by the three men named. Museums and private collectors were found to be willing to lend their paintings. The resulting exhibition, hung at the Boston Art Club in March, 1921, was remarkably suc-

cessful in point of attendance and evidences of popular enthusiasm.

The story of this Boston exhibition was reported in Paris. A short time after it closed a letter was received from Mr. Walter Berry, president of the American Chamber of Commerce at Paris, urging that in the interest of international amity the water color exhibition be sent to France. While it was not possible immediately to accede to that request, since the pictures had already been dispersed, a connection was thus established which has brought about the present arrangements for a reassembling of the 1921 exhibition, with the addition of sculptures by Mr. Manship.

About 180 carefully selected water colors by the three masters will be shown for five weeks beginning May 14 in the galleries of the Rue de la Ville-Eveque at which the Ingres exposition was held last spring. A large honorary committee has been named. It is expected that the president of the Copley Society, Mr. Holker Abbott, will be present at the opening of the exposition. A catalogue has been prepared with a scholarly introduction by Mr. Royal Cortissoz. A most generous response for loan of paintings has been met from the following museums: Imperial War Museum, London; Metropolitan Museum of Art, New York; Brooklyn Museum; Chicago Art Institute; Boston Museum of Fine Arts; Worcester Art Museum; Fogg Art Museum, Harvard University; Rhode Island School of Design; Bowdoin College; the Cincinnati Art Museum; the Desmond Fitzgerald Museum, Brookline; and from many individual owners of works by these artists.

The proceeds of the water color exhibition are to go to the well-known war charity, "Oeuvre des Mutiles de la race," toward which the Ingres exposition yielded a profit of about 130,000 francs.

A new American Art Museum has come into existence. The week of February 20 the Baltimore Museum of Art, Mount Vernon Place, was formally opened with a series of private views and receptions. This museum, of which Florence N. Levy is director, is now occupying the old Garrett Mansion in the heart of Baltimore, which



THE BUCCANEERS

WINSLOW HOMER

INAUGURAL EXHIBITION, BALTIMORE MUSEUM OF ART

has been loaned to the trustees temporarily by Miss Cary Thomas, to whom it was bequeathed by Miss Garrett. It is a house built in the Richardson tradition, with an imposing circular stair hall, the walls of which are covered with mosaics in oriental pattern.

The inaugural exhibition was set forth in the rooms on the first floor and in an attractive little gallery at the rear. In the first room to the right of the entrance was an extremely interesting exhibition of water colors by American artists—six by Sargent, three by Joseph Pennell, four by Winslow Homer, one each by Tryon, Horatio Walker and J. Alden Weir, three by Frank Benson, two by Reynolds Beal, one by Frederick Crowninshield and one by Charles Demuth, besides a little chalk drawing, "The Captive," by Whistler.

Adjoining this gallery is the print room, in which were shown selections from the print collection made by the late Mrs. Marie Conrad Lehr and named by her "The Conrad Collection," preserved and cared for permanently as a gift to the city

of Baltimore. They are all excellent impressions and wise selection was made, for one found in the group displayed the works of Whistler, of Seymour Haden, of Rembrandt, of Meryon—the great lights—the greatest print-makers of all time.

The Garrett house was built at a time when eastern influence was strongly felt and eastern carvings, mosaics, etc., greatly in vogue. It was a happy thought, therefore, to set aside one room for teakwood carvings and metal work of the Hindus, examples of which were purchased by the museum at the Lockwood de Forest sale in New York last November. The pieces in this collection were rich in design, with a profusion of animal, floral and geometric motifs worked out in great detail, which is characteristic of all Indian art.

Not least interesting in the inaugural exhibition was the collection of silver, which had a room to itself (the old dining room), a loan collection of great value assembled and installed by Mrs. Miles White, Jr., of Baltimore, and comprising many rare and beautiful pieces. The first





"WAPPING," AN OIL PAINTING BY WHISTLER

LENT BY MRS. G. M. HUTTON, INAUGURAL EXHIBITION, BALTIMORE MUSEUM OF ART

state law in the United States requiring a quality stamp on silver was the Maryland act of 1814. The oldest existing firm in this country is that of Samuel Kirk and Son Co., founded in 1815, in Philadelphia, and moved to Baltimore in 1817 by Samuel Kirk.

Included in the exhibition were a few samples of early American furniture, dating from the best period, the third quarter of the eighteenth century—for example, a block-front knee-hole desk, similar to pieces in the Pendleton and the Bolles collections, one in the Providence Museum and the other in the Metropolitan Museum in New York. The sculpture display, arranged by J. Maxwell Miller, a Baltimore sculptor, was set forth in the old conservatory amid palms and foliage plants and included works by Paul Bartlett, Herbert Adams, Carl Akeley, James Earl Fraser, Daniel C. French, John Gregory, C. Paul Jennewein, Frederick W. MacMonnies, Anna Vaughan Hyatt, Paul Manship, Herbert MacNeil, and others—an excellent little showing and for the most part lent by Baltimore collectors.

The oil paintings, of which there were forty-two, were assembled by Thomas Corner and E. L. Bryant and were set forth in the old gallery, re-dressed with fresh wall covering of a sand tone. Here the place of honor was rightly given to a portrait of Miss Mary Garrett, by John Singer Sargent, owned and lent by Johns Hopkins University, a reticent and beautiful work. Opposite and a little to the right hung an exceptional example by Whistler—"Wapping"—lent by Mrs. G. M. Hutton. The Weir estate lent an unusual figure painting by this great American master; a fine Hassam, the "Lorelei," an exquisite nude, was lent by Henry Walters. Jacob Epstein lent a fine Corot, a Josef Israels and a Cazin—"The Rainbow"—all three notable works. From the home of Robert Garrett came an excellent Rosen, a winter landscape. The Alexander estate lent the "Gossip." Mrs. Francis Jeneks lent her own portrait by Thomas Dewing. A beautiful example of the landscape art of Ben Foster was lent by Mrs. Llewellys F. Barker; there was an excellent Redfield,

an admirable Lawson, a Theodore Robinson, a Waugh, a Zuloaga, an example of figures in landscape by Matisse, a Homer Martin and two Claude Monets. Jerome Myers and John Sloan were both represented. It was an assemblage of fine paintings, without regard to period or school. The exhibition remained on view until April 1.

An interesting exhibition, THE PRINTED BOOK "The Printed Book before the Nineteenth Century," was held during February and March at the Art Center, New York, under the auspices of the American Institute of Graphic Arts. This exhibition was arranged for the study of decorative typography and was confined to the showing of the influence upon modern fine printing of this art, done from the last quarter of the fifteenth century to the beginning of the nineteenth. German typography, the earliest known, was immediately surpassed by the work in Italy, then the center of art and scholarship. Consequently, no example of German printing was shown. The catalogue of the exhibit listed examples of the work of the early printers of Rome, Venice, Paris, Lyons, Basle, Antwerp, Leyden, London, Parma, and of one American, Isaiah Thomas, of Worcester, Massachusetts, who was not only one of the most important of early American printers, but a historian of no mean ability. The catalogue also included valuable historical notes which were mainly from Bigmore and Wyman's "Bibliography of Printing" and Duff's "Early Printed Books," but which were admirably chosen and added to. The exhibits were loaned, in many instances, by private individuals, also by the Pierpont Morgan Library.

CLUBWOMEN MEET ARTISTS IN COMMON CAUSE The Pennsylvania and New Jersey Federated Women's Clubs were entertained at a large tea and reception by the Pennsylvania Museum and the School of Industrial Art, Philadelphia, in the galleries of the Museum which are in Memorial Hall, Fairmount Park. This event on March 12 brought the artists and the clubwomen together in the interests of both. All the leading artists of the city of Philadelphia were

present, and many prominent women were on the committee to receive the Club members who were guests of the Pennsylvania Museum.

The purpose behind the whole movement is to use the Women's Clubs in an organized way to further art interest in their communities. Prizes in the form of paintings by Felicie Howell, and by J. Frank Copeland of the faculty of the School of Industrial Art, have been offered for those clubs doing most to promote good art and good taste in the plays where they can make their influence felt.

The Pennsylvania Museum made a particularly fitting setting for this meeting. On the walls hang the paintings of the Wilstach Collection; there is period furniture in period rooms, rare displays of costly lace and beautiful silk brocades and damasks, old silver and china, and other industrial objects of household art, where the tea was held. With such surroundings, and in making personal acquaintance with living artists who in turn meet those who are using the work they are inspired to do, it is inevitable that everyone will take away to their homes and communities a new appreciation and spirit for what is good in art, and for what is art in the things with which we live each day.

NEWS LETTER FROM THE AMERICAN ACADEMY IN ROME Mr. Gorham P. Stevens, Director of the American Academy in Rome, gives the following interesting report of recent activities: Professor Frank delivered the opening lecture at the first meeting of the British and American Archaeological Society. Subject, "The Foundation of Rome." This lecture is always quite an affair. Senator Lanciani was present, Dr. Ashby, Mrs. Strong and many other archaeologists. The Chancellor of our Embassy presided. Professor Frank's lecture was well received.

Prof. Henry A. Sanders, a former director of the Classical School, has been in town looking up paleographical material in connection with certain new portions of the Bible which have come to light recently. Professor Frank induced him to give us a talk about his work, which was tremendously interesting.

Prof. Guido Calza, Director of the Excavations at Ostia, has delivered the first of our Italian lectures. Subject, "The Commercial Policy of Rome."

Active preparations are in progress for the Greek trip, which is scheduled for the month of April. As there is a good deal of smallpox and typhoid in Greece due to the refugees from Asia Minor, Constantinople and Thrace, we are requiring everyone to be inoculated against these diseases. There will probably be between twenty and thirty in the party, and both Professor Frank and Professor Van Buren are going. Even Mrs. Stevens has a small class in modern Greek.

We are already beginning to plan for our spring exhibition and concert. We hope to hire an awning to go over the courtyard and to give the concert there; perhaps the orchestra will be as large as sixty pieces, if Mr. Lamond can find the money for it. We hope to have Their Majesties present, and Mr. and Mrs. Mead to receive them.

The Ward-Thrasher Memorial is advancing. The upper portion is to be a fresco, and the lower an inscription and marble seat. Mr. Faulkner has his cartoon at full size, and the wall has been prepared for actual work.

Mr. Charles Graham of 107 Via Torino, Rome, has presented the Academy with four beautiful suits of Japanese armor and twenty-three fine Japanese helmets, and two Saracenic shields and a Saracenic helmet. Professor Curtis is planning an exhibition of this armor in the museum.

We have had three visits of interest. Mrs. A. Ross Hill, wife of the American Red Cross Commissioner to Greece and a trustee of Vassar, was greatly interested in what the Academy is doing. The famous English painter and etcher, Mr. Cameron, a trustee of the British School, went over the building and asked all sorts of questions. Finally we have had a visit from a dozen "Civics" (this is what Dr. Ashby calls them) sent out by England to study conditions in Italy.

Frank P. Fairbanks, Professor in Charge of the School of Fine Arts, writes that recent events in the Music Department are: A recital of works of Ottorino Respighi by the composer and Signora Respighi; compositions of Pizzetti for piano and violin by Signor and Signora Corti; and recital of modern composition for piano and violin by

Miss Amy Neil, of Chicago. All these were held in the Chiaraviglio.

Hanson's two symphonic poems, "Before the Dawn" and "Exaltation," will be played by the San Francisco and St. Louis orchestras in March. His "Sospiro" for violin and piano was played at the Sala Sgambati, Rome, on January 27.

Sowerby's Sonata for violin and piano was played to a large audience at Sala Sgambati on January 27. It was received most favorably, and the composer had three recalls. In its review of the Sonata *L'Epoca* said, "The Sonata by Leo Sowerby demonstrates that its author has an instinctive rhythmic sense, developed by a profound technical study." *Il Mondo* said, "This new work by the gifted young musician was appreciated for its sympathetic distinction and modernity of character, and procured for the composer cordial applause," and *Il Nuovo Paese* said, "This is a composition belonging to the genius which might be called dynamic . . . rhetorical; but a warm and impulsive rhetoric sustained by a broad technical mastery. The Sonata of Sowerby was warmly applauded."

THE  
PITTSBURGH  
INTERNATIONAL  
EXHIBITION

Mr. Homer Saint-Gaudens, Director of Fine Arts at the Carnegie Institute, returned on February 27 from a four-months trip to Europe, spent in the interest of the Twenty-Second International Exhibition of Contemporary Paintings which will open at the Carnegie Institute on April 26. While he was abroad Mr. Saint-Gaudens interviewed practically all the leading painters of England, France, Italy, Spain, Holland, Belgium, Norway, Denmark, and Sweden.

In arranging for its coming exhibition, the Carnegie Institute has placed the entire responsibility for choosing the painters of the more important nations in the hands of committees of painters of the respective nations themselves. The English committee has chosen a list of artists which contains such prominent men of varying tendencies as George Clausen, Philip Connard, Colin Gill, Walter Greaves, Richard Jack, Augustus John, Gerald Kelly, Eric Kennington, Mr. and Mrs. Harold Knight, Ambrose McEvoy, Paul Nash, William Nicholson, Julius Olsson, William Orpen, William Rothenstein, Charles Sims, Algernon Tal-



mage and Ethel Walker. In such a list as this will be found the leading painters of the various art groups in England today.

It is not the desire of those in charge to imitate the huge exhibitions of Europe, such as the Salon d'Automne with its 3,000 canvases, but rather to restrict the Pittsburgh Exhibition to comparatively small limits in order to hang the paintings well and all on one line, with adequate space between so that they can be easily enjoyed. This means keeping down the number to between 250 and 300 pictures, therefore, with but few exceptions they have held to the rule of asking but one canvas from each painter. The British exception to the rule is Augustus John, who comes this year as the guest of the Institute and to serve on the Jury of Award, and who, therefore, has been asked to contribute a panel of several paintings. Some of these paintings have been borrowed for this purpose from the walls of the Tate Gallery in London, the finest modern collection in England. Mr. John of late years has won for himself a position high among British artists, a name to conjure with in England, and a personality much beloved by all his fellow painters.

The artists of France are contributing with the utmost generosity, every artist of that land on the committee, or chosen by the committee, having been willing and ready to contribute to the exhibition. Three French painters are sending groups: Henri Lerolle, who represents the older school; Henri Le Basque, representing the more moderate measure of the new idea; and Maurice Denis, one of the most important figures in modern French art. George Desvallieres, coming over as the French member of the Jury of Award, though a man of mature years, is one of the leaders of the Salon d'Automne and is sending his large "Crucifixion," so important in the Salon d'Automne last fall. He is appreciated in his own country as a painter of high talent, and a man who possesses the enviable record of being a major of a battalion of French Chasseurs Alpine, while a reserve officer over fifty years of age. The French list also includes such names as Jean Pierre Laurens, Bernard Boutet de Monvel, Lucien Simon, Menard, Laurent, Besnard, Director of the Ecole des Beaux Arts, Forain and Blanche.

The American Committee acting in

France did splendid work, including such men as Richard Miller and J. McLure Hamilton and W. Elmer Schofield.

Italy, the first country visited by Mr. Saint-Gaudens on his recent mission, is providing paintings from such important artists as Antonio Mancini, Guilio Aristide Sartorio and Ettore Tito, who is contributing his important portrait of his two sons reproduced in the February number of the AMERICAN MAGAZINE OF ART. Among the younger and less well known artists are the two Ciaridis, Pietro Gaudenzi, of Milan, and Cesare Maggi, of Turin.

From Spain will come paintings by Eduardo Chicharro, now the head of the Spanish Academy in Rome; Manuel Benedito, Jose Pinazo, who will exhibit his "Pocma Valenzana," shown in the Venetian Biennial Exhibition; and the two Zubiaurre brothers, splendid and typically Spanish painters.

Belgium is contributing works by such fine artists as Emile Claus, Anto Carte, and R. Baseleer, the dean of Belgian painting. Sweden will be represented by canvases by such men as Liljefors, who holds the highest reputation in that country today; by Fjaestad, and by Madame Boberg, well known for her brilliant marines painted about the Lofoten Islands. From Norway there will be works by Harriet Backer, Folksted and Christian Krogh; and from Denmark, S. Hammershoi, Carl Holsoe, Paulsen and Tuxen.

It has been the aim of those in charge of this exhibition to select the best examples of what is important in all branches of painting, and in so doing to make it thoroughly representative both of style and of nationality.

Three important exhibitions were held in February in the San Francisco Museum of Art, Palace of Fine Arts—the War Portraits, painted by eminent American artists for presentation to the National Portrait Gallery in Washington, D. C., a collection of Dutch Graphics, and Selected Work by Western Painters.

The collection of Dutch Graphics was the most complete and representative ever brought to America and included over three hundred prints by the foremost practitioners

of graphic art. Among the artists represented were the great lithographer, Van Hoytema, Bauer, the late Josef Israels, Dirk Nyland, Haverkamp, Grandt Van Roggan, Nieuwenkamp, the famous modernist, Lodewijk Schelfhout, De Vries, Willem Witsen, who was commissioner of Fine Arts from the Netherlands at the Panama-Pacific International Exposition. There is being shown in all the work of sixty-two masters and they have been selected with the view of presenting this form of art in all its phases from the academic to the most modern.

The presentation of this exhibition is part of the plan of the museum to bring to San Francisco a complete exposition of the most important expressions of graphic art.

The collection of selected works of western artists is the first annual traveling exhibition of western art that has been sent out under the auspices of the Western Association of Art Museum Directors, of which J. Nilsen Laurvik, director of the San Francisco Museum of Art, is the president, and Dr. William Alanson Bryan, director of the Los Angeles Museum of History, Science and Art, is the vice-president. The artists represented are those of the Pacific Coast and as far east as Kansas City. The ratio of participation was determined by the association upon a basis of the relative productivity of each center represented, with the idea of making the exhibition a compendium of the best work, and for this reason every artist was limited to one exhibit, in the hope of making it as widely representative of every tendency on the coast as possible. The work of seventy-eight artists comprises this exhibition which will be shown in six cities of the West.

The War Portraits, which were brought to San Francisco under the patronage of Mrs. William H. Crocker, who is one of the National Art Committee, created a great deal of interest, especially the large canvas of "Signing the Peace Treaty," by John C. Johansen, N. A. This picture was presented to the collection by the City of New York. Three of the portraits, those by Cecilia Beaux of Cardinal Mercier, Admiral Beatty and Premier Clemenceau, were presented by San Francisco.

Fifteen thousand people visited the

museum during the first three weeks these exhibitions were on view.

An important gift was made recently to the San Francisco Museum of Art by ex-Senator James D. Phelan, who bought in Italy, during his last visit there, a marble replica of the famous antiquity, the Laocoon. This masterpiece was purchased from a private collection in Rome, and is one of two full-sized copies in marble in existence, the other being in the Louvre in Paris.

Under the joint auspices of the Decorative Arts League and the Art Alliance of America a competition has lately been held in New York for a lamp shade and base. Seven prizes aggregating a thousand dollars were distributed by the Decorative Arts League as follows: The first prize of \$300 was awarded to Warren W. Ferris of Washington, D. C., for a lamp of Grecian design; the second prize of \$200 to May Bishop of New York; third prize of \$100 to Ann Priest, Baltimore. The three-fourth prizes of \$100 each were won by Flora E. George, Carlisle, Penna.; Jessie Rummel, New York City, and Carla Rasmussen, New York City, the last-named competitor having submitted a design of striking originality. Honorable mention was given the following: Sara M. Paull, New York City; Rosa Clements, New York City; Flora L. Rouleau, Oakland, Calif.; Fred A. Vuilleminot, Toledo, Ohio; C. W. Beall, New York City; George Lloyd Barnum, Chicago, Ill.; Jeannette Kilham, Boston, Mass.; Gilbert Fatcher, New York City, and Sara Rome, New York City.

The Decorative Arts League is an interesting and unique organization. It was organized a few years ago by members of the firm of Sneed and Company Iron Works, Ltd., of Toronto, Canada, and Jersey City, N. J., established in 1849 by Charles S. Sneed, one of the pioneer iron founders of the United States. This company has made a specialty for years of metal library stacks, although it has also produced metal and glass museum cases and architectural and ornamental iron work. A few years ago when business of this sort was slack, partly to fulfill a dream of the president which had its inception during his college days to get more artistic things into the





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homes of the people generally, they started to make things of metal such as lamps, andirons, plaques, etc., of genuine artistic merit, and distribute them through the medium of a league made up of prospective purchasers. There are no dues—no obligations. But within three years 60,000 have declared themselves in writing as interested in purchasing objects of this sort possessing artistic value but of moderate cost. More properly the name of this organization should have been Cooperative Art League or Cooperative League of Art Lovers, for this is in fact what it is, but it is rendering good service and the name does not signify. The officers of the league, in addition to the president, Mr. Angus S. Macdonald, are Mr. John Laird, Jr., secretary, and Mr. W. S. Snead, treasurer, all of whom are keenly interested in its program and eager to see it successfully put into effect. Fur-

thermore, it is their intention to extend its scope, securing the cooperation of other producers and offering to the members of the league not merely works in metal but pottery, examples of the graphic arts and fine specimens of craftsmanship.

The Locust Club of Philadelphia has recently formed an inside Art Association which will confine its purchases to paintings and bronzes by American painters and sculptors, and also to the exhibitions of the Pennsylvania Academy of the Fine Arts. To the artist whose painting is purchased it will present the "Locust Club Gold Medal." The Art Committee has lately purchased Daniel Garber's splendid landscape included in the Pennsylvania Academy's exhibition, for which the club medal was awarded. Mr. Albert Rosenthal, chair-



man of the Art Committee, writes that this season they will spend not less than \$5,000 and that nothing but the best in American art will hang on their walls. The club, of which Frank Shank Brown (former Attorney General of Pennsylvania) is president, is purely a social organization and hopes by example to get other social clubs in Philadelphia to follow in this direction.

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The Lyme Art Association, Incorporated, of Old Lyme, Connecticut, inaugurated last year at its annual exhibition a Museum Purchase Plan, whereby it is proposed to bring into the organization the art museums of the country as Associate Museum Members, and each year to distribute to these members, as gifts, examples of paintings or sculpture, to be selected from the annual exhibitions of the Lyme Art Association by a jury of artists and allotted by them to the museums. The acquisition of these works of art is being made possible through the generosity of a group of art lovers and friends of the association, who have agreed to contribute \$100 a year each for five years to the Museum Purchase Fund. These contributors to the fund, among whom are the Lyme Art Association and also its president, are enrolled as Museum Benefactor Members. Museum Donor Members contribute not less than \$25 a year for five years to the Museum Purchase Fund, the entire sum in the fund to be expended each year. The annual dues of Associate Museum Members are ten dollars.

The Chicago Art Institute has recently been made the recipient of a generous gift of \$130,000 by Mr. Robert Allerton, one of its active trustees. A further gift of \$15,000 has been made to the Art Institute by Mrs. Annie S. Coburn, of Chicago, to be placed in a permanent fund and to be added to as she may later direct, the purpose being to establish a memorial fund in memory of Lewis Larned Coburn and Annie S. Coburn.

Among other notable gifts to the museum were the following, given by Miss Kate S. Buckingham: three Gothic windows for the new Gothic room; Portrait of a Man, by Nicholaes Maes; and a Medallion with Coat of Arms of Pope Leo X. These gifts have a value of over \$16,000.

## BOOK REVIEWS

**THE SIGNIFICANCE OF THE FINE ARTS,**  
Published under the direction of the Committee on Education of the American Institute of Architects. Marshall Jones Company, Boston, Mass., publishers. Price, \$3.50.

This book, consisting of ten essays by ten leading authorities, has been got out by the Committee on Education of the American Institute of Architects, of which Mr. C. C. Zantinger is chairman, for use as a textbook in the colleges and for general reading and study by the public. The table of contents is as follows: I. Classical Architecture, by C. Howard Walker, architect of Boston, lecturer and teacher; II. The Architecture of the Middle Ages, by Ralph Adams Cram, architect of Boston and New York, one of the leading exponents in this country of the Gothic, and the author of numerous books and essays on Mediaeval Art; III. The Renaissance, by H. Van Buren Magonigle, architect of New York who lately won, through competition, the commission for the great War Memorial to be erected in Kansas City, Mo.; IV. Modern Architecture, by Paul P. Cret, architect of Philadelphia and professor of architecture at the University of Pennsylvania, to whose credit in partnership with Albert Kelsey stands the Pan-American Union Building in Washington; V. Sculpture, by Lorado Taft, sculptor of the "Fountain of Time" in Chicago and other notable works, and author of the "History of American Sculpture"; VI. Painting, by Bryson Burroughs, curator of painting of the Metropolitan Museum of Art and himself a painter of distinction; VII. Landscape Design, by F. L. Olmsted, well-known landscape architect of Boston; VIII. City Planning, by Edward H. Bennett, city planner of Chicago, who was associated at one time with the late Daniel H. Burnham; IX. The Industrial Arts, by Huger Elliott, director of the Pennsylvania Museum School of Philadelphia; X. Music, by Thomas Whitney Surette of Concord, Mass., author of various books on the appreciation of music and for some time director of the department of music of the Cleveland Art Museum. There is an introduction by George C. Nimmons and an epilogue by C. Howard Walker. Each essay is followed by a bibliography purposed as a guide for those

who wish to pursue the subject more fully. The outstanding feature of the book is the fact that each subject is developed and set forth by an artist from the artist's point of view. According to the accepted models, nothing could be less like a textbook than this; in fact the technique of the textbook maker is completely absent from beginning to end. But the essays are all exceedingly instructive and delightfully readable—information conveyed in a most charming manner. If one wished to define the difference between this book and the average textbook one might sum it up in a single word—personality. That quality is as a rule eliminated from textbooks. It is here in large measure. Furthermore, the writers of these essays have not attempted to be pedantic. They do not lay down rules nor do they claim infallibility. An enormous amount of ground is covered—perhaps too much. Some errors are made but not large ones, and the bibliographies give greater indication of personal bias than extensive research. The bibliography on City Planning is conspicuously restricted, making no mention whatsoever of notable works on this subject by Thomas Mawson and Raymond Unwin respectively, both of England, and the Report of the Burnham Park Commission on the Washington Plan which went far toward giving impetus to city planning in recent times, besides numerous lesser works of an illuminating character. But, all in all, the contribution this volume makes to art study today is notable, and it is earnestly to be hoped that it will find wide use not only in colleges but in teachers' reading circles, women's clubs and girls' seminaries.

A HISTORY OF ART, VOLUME I, Down to the age of Raphael, by H. B. Cotterill. Frederick A. Stokes Company, New York, publishers. Price, \$10.00.

This is the first of two monumental volumes covering the history of art from the Egyptian times up to about 1830. In his introduction the author states that his main object differs essentially from that of other writers who endeavor to supply a complete list of all paintings, sculptures, buildings, and other things that pass as works of art, and to give the name—in many cases the original and the adopted names—of every known artist, although neither his life nor

his works may be worthy of comment. He does not wish to produce an encyclopedia. On the contrary, he has confined his attention to a limited number of examples of what he believes to be artistically great or historically important, and has treated his material in such a way that he shall not "need to mind being reprimanded for omissions by experts." Each of the two volumes will contain more than 400 pages of text and 257 pages of illustrations with over 300 different subjects. The first volume begins with the architecture, sculpture, and painting of ancient Egypt, and ends with a chapter on the Quattrocento painters of the Early and Middle Italian Renaissance—precursors and, some of them, contemporaries of Raphael. If we are not mistaken, this work will, in a way, replace Luebke, serving the same admirable purpose for students of the history of art and in a much better fashion than the German author.

FAIRMOUNT PARK ART ASSOCIATION, An Account of its Origin and Activities from its Foundation in 1871. Issued on the Occasion of its Fiftieth Anniversary. Published by the Association, Philadelphia, 1922.

This book opens with an admirable address by James Montgomery Beck, on the "Utility of Civic Beauty," and then tells the story of the Fairmount Park Art Association, an interesting and inspiring one, after which it illustrates and describes works of art contributed by or through the park branch of the Association, giving portraits of the artists as well as examples of their works, and it finally concludes with a description and map of the Fairmount Parkway, one of the loveliest in the country. All who are interested in city planning should possess themselves of this book.

SKETCHING AND RENDERING IN PENCIL, by Arthur L. Guptill, Architect, with a preface by Howard Greenley, A. I. A. The Pencil Points Library—Eugene Clute, Editor, New York. The Pencil Points Press, Inc., 1922.

This is the first book in The Pencil Points Library, the publishers having already arranged for a number of others. The fundamental idea is to provide books to meet the definite needs of large numbers of men in this field, and to do this at as moderate a price as is found consistent with the satisfactory presentation of the matter. It is

written for students, architects, artists and teachers in the hope of enlarging their knowledge of what can be accomplished with a pencil and is dedicated to Albert E. Moore, "who taught the author the value of truth in representation and perseverance in effort." No one can look at the many lovely illustrations that adorn this work and not be convinced of the wide range which this subject covers, for few artists, even among the greatest, but have some time made use of a pencil point as a medium of expression. And yet in view of the popularity that the pencil has long enjoyed, it is strange that so little has been written relating exclusively to it.

The information given is extremely practical, beginning with a list of the kind of pencils and other materials needed. Anyone possessing the smallest spark of "divine fire" could certainly acquire all needed instruction by the careful study of this book, although the author distinctly states that every one requires a teacher and that this work is merely intended to stimulate the student's imagination and is entirely supplementary to his master's teaching. But taking the very simple and instructive illustrations in connection with the illuminating text, it is hard to conceive how any earnest scholar could require further instruction. Freehand perspective, drawing in light and shade, life drawing, sketching animals, all are carefully worked out step by step until one reaches the chapter entitled "Individual Style," which is beautifully illustrated by reproductions of pencil sketches by some of our best artists. Such is the variety, the personality, displayed in these lovely drawings that it is difficult to believe they are done with a pencil, the individuality of this work being attained by differences in technical handling, especially of light and shade.

Composition and drawing from photographs is also treated as well as the representation of Interiors and Furniture, of Outdoor Sketching, Accessories and Decorative Treatment, illustrated by "some sketches done with black and white pencils on dark green paper, the highlights being sharpened with Chinese white applied with a brush." This very valuable work closes with a chapter on "Large Buildings" and a few words of advice from Mr. Guptaill to

all students to "draw and draw and draw" if they wish to succeed, "remembering that one never reaches the point where it is not possible for him to advance still further."

As this book is intended for study, to be perused again and again, it seems too bad that it is not in a form to be handled more easily. Everything but its size is so commendable that we regret that the publishers could not have contrived to make this detail as perfect as the subject matter of the book.

**THE SMOKY VALLEY**, by Birger Sandzen. The Republican Press, McPherson, Kansas, publishers. Price in wrappers, \$1.25; in boards, \$1.50.

This is a charming little booklet published by the Republican Press, McPherson, Kansas, under the direction of Carl J. Smalley of Kansas City, and contains a delightfully written and very true and well-deserved appreciation of Birger Sandzen by Minna K. Powell, as well as nineteen reproductions of Mr. Sandzen's lithographs, eighteen of the Smoky Valley and one a portrait of a resident therein.

**HELEN HYDE AND HER WORK**, An Appreciation by Bertha E. Jaques. The Libby Company, Printers, Chicago.

This little pamphlet is a beautiful tribute, written in admiration and appreciation of one artist by another. Mrs. Jaques is the secretary of the Chicago Society of Etchers, and her acquaintance with Miss Hyde began through correspondence on the subject of etchings—color etchings in particular. As an appendix is given a list of prints by Helen Hyde, and a bibliography of articles on Helen Hyde and her work. All those who knew Miss Hyde and loved her or knew her through her charming wood block prints will be grateful to Mrs. Jaques for her essay and those who made its publication possible.

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The Fifth International Congress of Historical Sciences will be held from the 8th to the 15th of this month at Brussels, following those held at Paris, Rome, Berlin and London, and resuming, for the first time since the war, the interrupted tradition. There will be a special section of the Congress for the History of Art and Archaeology, which, it is expected, will be of unusual interest.



VOLUME XIX

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# THE AMERICAN MAGAZINE OF ART

MAY, 1923

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# THE AMERICAN MAGAZINE OF ART

VOLUME XIV

MAY, 1923

NUMBER 5

## ITALIAN PRECEDENT IN AMERICAN DOMESTIC ARCHITECTURE

BY ROBERT L. AMES

THE ever-increasing improvement in the architecture of the American home is due in large measure to the fact that a house is now rarely built without there being an effort made to follow some definite and specific style of building. With a wide range of types from which to select there is opportunity for choosing a style appropriate for even the smallest suburban house, and the choice will be from a wider range when the home is to be of a size in which there may be fittingly developed almost any of the types known to the student of domestic architecture.

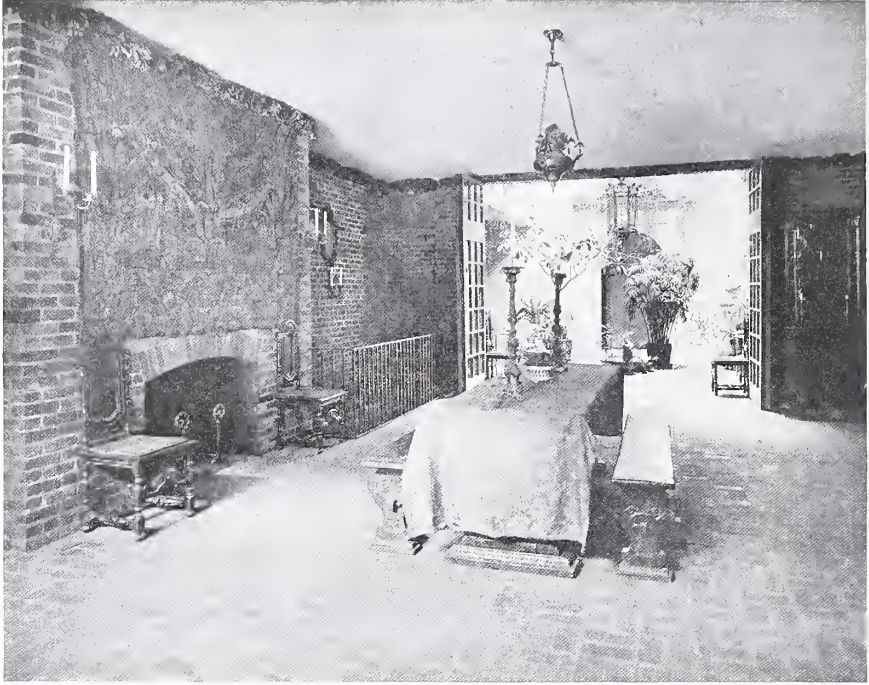
It may be that its beauty of line and its rich simplicity of detail are leading Americans in increasing numbers to adopt the Italian style for domestic building. Outdoor life plays an important part in the scheme of living which prevails in Italy, and even in the cities houses are built to afford at least a tiny breathing space in courtyard or "cortile"; but difference in climate would seem to an American to be but a trivial reason for not using a plan so alluring, even where climatic conditions are not favorable to out-of-door living; the courtyard may be roofed over with glass and thus made to perform duty as a conservatory during that large part of the year when its functions as an outdoor breathing place are in abeyance. Hence the spread of the use of architecture of the Italian type in regions such as southern California and Florida, where it may be

followed under much the same conditions as prevail in Italy, and hence also its use elsewhere, in places where ingenuity must be employed to make the type appropriate or even possible.

The Italian home, whether in country or town, presents to the world an appearance of well-bred reticence and reserve; it is a home—a refuge from the world's turmoil—and as such it belongs primarily, if not wholly, to the family dwelling therein. It would never possess, as its main architectural feature, an exhibition space in the form of a "front porch" facing the public highway whereon its inmates would lounge. Its simple exterior and its architectural dignity of line and balance convey no hint to the passer-by of the richness which may be found when once its portal has been passed.

The heart and center of the Italian house is this courtyard or cortile; although the front rooms may have windows toward the street, their windows facing into the open cortile at the center of the house are by far the more important. The planning of the courtyard is done with the utmost care; a corridor from the street entrance leads directly into it, its walls are of the brick or stucco popular in Italy, and where space permits an arcade or cloister is apt to extend about several or all of its four sides. A fountain or well is generally included, and the small area of the courtyard is adorned





THE BEAUTY OF THIS INTERIOR IN THE ITALIAN STYLE IS DUE TO ITS SIMPLICITY AND REFINEMENT  
HARRY B. RUSSELL, ARCHITECT

with flowering plants, vines and shrubbery—with everything, in short, which could add attractiveness to a garden so tiny. An idea thus abounding in delightful possibilities was certain to attract the attention of American architects, and there are not lacking many adaptations of the cortile, chiefly in city houses where its use adds variety to the necessarily restricted plan. During the summer the courtyard is open to the sky, supplying an oasis in the aridity of an American city in the heated season, while during the winter a roof of glass, as already said, affords the protection necessary to convert the cortile into a winter garden where the foliage and bloom of the tropics may flourish.

Nor does the American following of Italian precedent in domestic building end with the adapting of the courtyard to suit conditions. The arrangement of an Italian home involves the use of a few large and well planned rooms rather than many rooms too small to be of great utility, and this finds increasing favor in America where the present tendency is toward habitations just as large as are necessary—and no larger. The Italian

manner of planning and furnishing is sometimes thought by Americans to be unduly formal and austere, until wider acquaintance and familiarity with the type bring an understanding of its spirit, when it is discovered that its simplicity involves a subtle restraint in treatment which results in beauty of line and wise choice of furnishings and accessories, all of which is in contrast to the American custom of filling an interior—generally in itself far too ornate—with a great variety of objects which give the appearance of overcrowding and reckless confusion.

A large part of the furnishings of an Italian home consist of the walls, ceilings and chimneypieces which, of course, are parts of the house itself; when these have been designed in excellent taste it is surprising how very little of what we should call furnishings is required. The walls themselves are apt to be of plaster, pale buff or gray in tone, rough in texture and worked to frankly show the marks of the trowel instead of being finished to the mechanical evenness and hard, brilliant white which are customary in America. Often inner walls



ANOTHER INTERIOR IN THE ITALIAN STYLE, SLIGHTLY MODIFIED. BEAMED CEILING, PLASTER WALLS AND FINE ITALIAN STONE MANTEL

are painted with several coats of different colors, the result being a surface which possesses the interesting texture of travertine, or else the walls may be painted in polychrome directly on the plaster, choice being made of diaper patterns somewhat small in size. This polychrome treatment is particularly successful when the rooms must be somewhat sparsely furnished, and when the wall treatment must be depended upon to prevent a bare appearance.

Ceiling treatment is a most important matter when an interior is planned in this style, and choice may be made from quite a variety of types any one of which will be in entire keeping. To begin with, there is the ceiling which is merely covered with rough plaster such as is used upon the walls; then there is the ceiling in which the timbers used in construction are left exposed, being merely smoothed off and stained walnut, with rough plaster covering the areas between the timbers. The ceiling may be given a "vaulted" form which is almost always decorative and beautiful, merely plastered with perhaps stone or wood corbels

at the bases of the arches which the construction involves. Then there are different forms of the wood ceiling which involve the dividing of the ceiling's area into panels of varying degrees of richness, and these panels may be carved, painted and gilded, the richest form being that of the magnificent ceilings found in the great Renaissance palaces.

It might be pointed out here that in using the Italian style much of the success depends upon the judicious use of contrasts; a ceiling of the richest description may be used in a room with walls of plain *écru* or gray plaster and no incongruity result. Woodwork is almost always of walnut or chestnut, or of some other wood stained a warm brown, and is made as plain and unobtrusive as possible; doors and the inner shutters of windows are usually set within deep reveals, their splayed sills and jambs being sometimes polychrome when the surrounding walls are plain or left plain to afford contrast when surrounding walls are ornamented.

In a room of any type the chimneypiece is the most important detail of interior archi-





A STAIRWAY WHICH CLIMBS THE WALLS OF A SAN FRANCISCO COURTYARD, SALMON COLORED BRICK AND CREAM COLORED STUCCO

ture; with reference to it everything else should be arranged. The Italian fireplace is no small affair for burning coal in microscopic quantities but a truly glorious fireplace, often high enough to walk into, wide and deep in proportion, and fitted with tall, graceful iron firedogs or andirons of the type for which the metal workers of Italy have been renowned for centuries. Huge logs are to be burned in these fireplaces, and to enclose or surround them are placed mantels of graceful but vigorous design which give to the chimneypieces the requisite note of decorative or architectural emphasis. Often the brick hearths of these fireplaces are raised several inches above the surrounding floors and extend 5 or 6 feet into the rooms.

Furnishing an American home which has been planned and built in the Italian fashion is in itself work which possesses a high educational value. It does not demand the use of "suites of furniture" in which the pattern of one piece is that of all the rest, and unless the interior is to be utterly and irretrievably

ruined there must be excluded all the odds and ends of furniture and the countless small, nondescript adornments which clutter up the average house. The Italian interior requires but few furnishings, but these few should be of the best possible kind and selected with the greatest care. Against the rough-textured walls of a room there may be hung one or two excellent tapestries—antique tapestries if possible, or modern tapestries following antique examples such as some of the tapestry looms are now producing—or else paintings, preferably portraits and in appropriate frames, if tapestries are not to be had. Use might also be made of one or two large plaster bas-reliefs of Classical or Renaissance subjects, and such casts may be toned to the rich warmth of antique marbles. They are particularly effective when placed against rough-textured plaster or backgrounds of suitably rich fabrics.

Antique Italian furniture for such an interior is, of course, to be desired and its

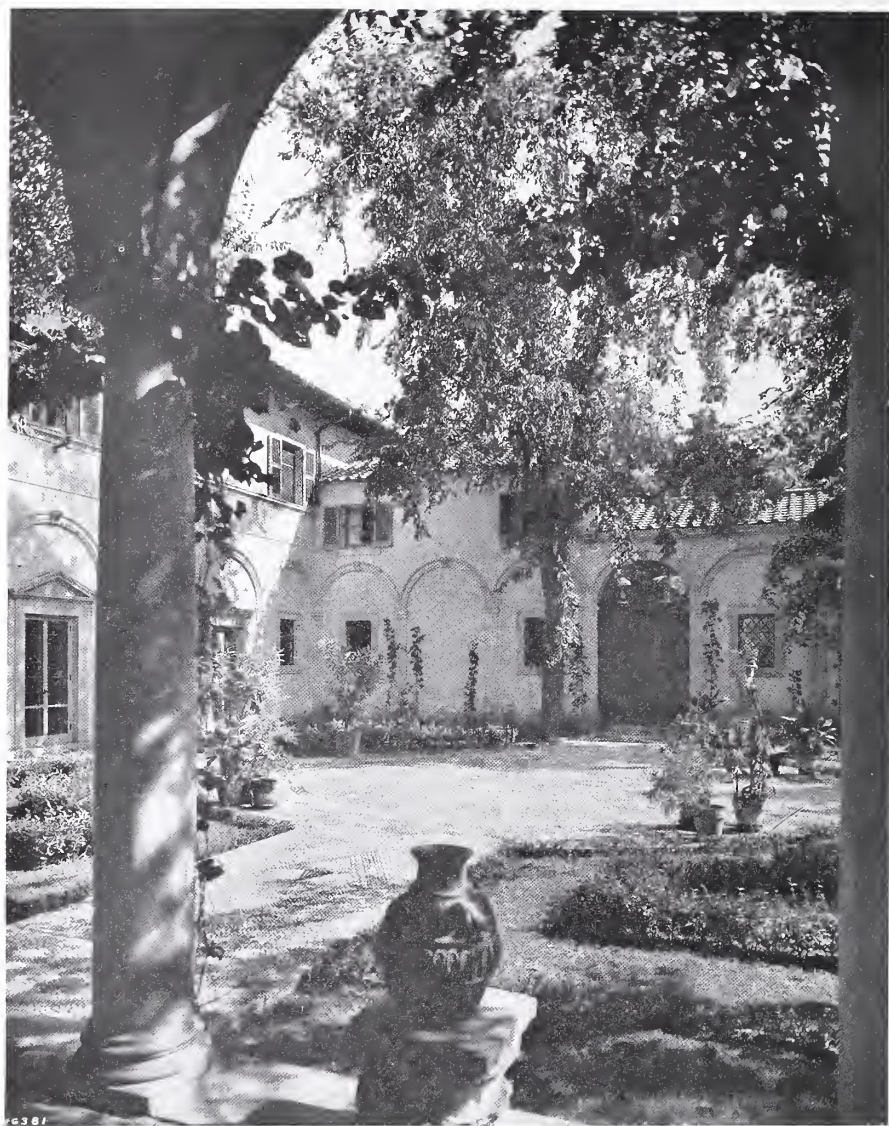




THROUGH WROUGHT IRON GATES INTO AN AMERICAN CORTILE  
DESIGNED BY DAVID ADLER AND HARRY DANGLER

use would give distinction, but the supply of good antiques is growing smaller each year while apparently the cost of such pieces grows greater in much the same ratio. One or two makers of furniture, however, are offering extremely good reproductions of some of the best examples of old Italian furniture still in existence, and these reproductions possess almost every desirable quality of the originals; even the patina

which generally comes with age and much use is simulated, and these pieces of furniture have the added advantage of being made by modern methods so that they will not warp or fall apart as a result of the high temperatures to which our American houses are heated. The most important single piece of furniture in an Italian interior is probably the "credenza," a combination of the modern sideboard and cabinet which



THE ARCHES IN THE WALL BEYOND CARRY OUT THE LINES OF THE LOGGIA IN THE FOREGROUND





A LAKE FOREST, ILL., CORTILE WHICH RECALLS THE PATIOS OF THE EARLY FRANCISCAN MISSIONS  
DESIGNED BY DAVID ADLER AND HENRY DANGLER





THIS CORTILE IN A BOSTON CITY HOUSE GIVES AN ITALIAN SUGGESTION OF SPACIOUSNESS  
H. B. RUSSELL, ARCHITECT

fulfils many of the functions of both. With the principal wall space of a well-designed living room in the Italian style occupied by a substantial and graceful credenza, with perhaps a tapestry or portrait hung above it, the room will present an appearance of being almost furnished, and may be completed by adding a refectory table and the necessary settees or benches which should be grouped about the fireside.

It must not be supposed that what is recommended here is the carrying out of an interior literally in the early Italian style. Such furnishing would be practically an archaeological restoration and generally more valuable to a museum as an educational exhibit than to some American family as a home; were one to be too intent upon maintaining the historical correctness of the interior its function as a place in which to



THE VAULTED CEILING, STONE CHIMNEYPiece AND WALNUT DOORS AND FURNITURE ARE CHARACTERISTICALLY ITALIAN. DESIGNED BY DAVID ADLER AND HENRY DANGLER

live might be wholly overlooked. Anyone possessed of taste sufficiently cultivated to regard the Italian manner of household arrangement at all favorably would generally be fully qualified to undertake its interpretation. Without any sacrifice of the comfort and convenience which is necessary in the modern home, the interior may be planned and its furnishings installed; some pieces of the period may be used to establish the character of the setting and many objects of somewhat later periods may be added, and it will be found that reproductions of old fabrics, ironwork, glass, terra

cotta and literally everything else will supplement the use of reproductions of old Italian furniture in creating a home of which one will not be apt to tire.

The American Association of Museums held its annual meeting in Charleston, S. C., April 4th, 5th and 6th. There was a large attendance of Museum workers and much important business was accomplished. A full account of the meeting and the delightful entertainment provided by the people of Charleston will be given in the next issue of the magazine.





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PORTRAIT OF MRS. VICTOR HARRIS AND HER CHILDREN

A PAINTING BY  
CHARLES W. HAWTHORNE



# HOW THE GREATER ART FOUNDATIONS CAN HELP THE LESSER<sup>1</sup>

BY MAUD HOWE ELLIOTT

THE other day I heard two men, both lovers of art, talking together. The elder said to the younger:

"If our civilization is to survive—and this is a matter about which I feel grave doubt—it must be through the instrumentality of the two chief civilizing influences, religion and art."

"What rot you talk!" cried the younger man. "Of course our civilization is going to survive. Why, it's not half grown up yet!" There spoke the robust optimism that is, perhaps, our greatest national asset! "You are right, though, about religion and art," he continued; "I wish the two had more than a bowing acquaintance today."

I have thought much about these two utterances that embody the spirit of Carlyle's "Everlasting No" and his "Everlasting Yea." The bond between art and religion is quite as strong today, though it may not be so apparent as it was in the age of Pericles when Phidias modelled his statue of Athene Parthenos for the Acropolis, or at that later time when, at the bidding of Pope Sixtus IV, Michelangelo painted the ceiling of the Sistine Chapel in twenty-two months and Raphael enriched the walls of the Stanze with his immortal frescoes. Indeed when we visit some of our largest and richest churches we are sadly impressed with the lack of understanding between civilization's two great allies. We certainly need a little more art in our churches and perhaps a little more religion in our art. There are encouraging signs of better things, however. Washington is to have its fine cathedral and will set an example to our other cities in ecclesiastical art, as it has in its public buildings, its stately avenues and splendid parks. Our faults are the faults of youth, and in matters artistic we are not only teachable but we are hungry for knowledge.

Several of our great cities now possess art museums that bid fair to rival those of the old world. Many of the famous art collections of Europe are disintegrating and are coming into the market. The United States is the richest buyer in the world, and one by one the art treasures of Europe and the Orient are drifting over here. While we cannot but sympathize with the people who are forced to part with these masterpieces, it is an inspiring thought that they now have a new world to conquer and that the priceless heritage left by the great masters enriches our national life, and will refine and stimulate the Americans of the future. It was certainly a shock to some of us to have Gainsborough's "Blue Boy" and Sir Joshua Reynolds' "Tragic Muse" leave England for California, but Great Britain's loss is our gain. Perhaps, if they had been consulted, the two old rivals would not be sorry to have these glowing canvases transported to the newer country.

The increase of interest in art during the last generation is not only shown by the growth of our leading art museums and the creation of our fine private collections—which in the end are almost sure to find their way to the museums—even more significant of the real thirst for knowledge of things artistic is the springing up of scores of small art clubs, schools and associations all over our land.

The society with whose activities I am most familiar is the Art Association of Newport, founded by eight artists ten years ago and having today a membership of over seven hundred. Our population is thirty thousand, exclusive of the summer residents, and is made up of old New England families, Irish, Scandinavians, Italians and Greeks. We maintain a school with classes in drawing, painting, modelling and design. Among our best students is the

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<sup>1</sup>A paper read at the Thirteenth Annual Convention of the American Federation of Arts, Washington, D. C., May, 1922.

son of a Greek fisherman. In the winter we hold a course of lectures followed by a social hour every Saturday afternoon from January to May. In July comes our annual exhibition of paintings, drawings and sculpture. At the close of this our galleries are available for private exhibitions. From time to time we hold period exhibitions of furniture and the decorative arts.

The world is still topsy turvy from the war. We are constantly reminded of the human species described in Edward Lear's immortal "Nonsense Book" as "Many Peoplia Upsidownia." The haphazard, hurry-scurry, labor-saving existence that then seemed inevitable lingers in many a family, and it behooves all lovers of the domestic arts to strive and bring back the average man and woman to the normal point of view in the matter of the conservation of their material possessions. With this end in view, two loan exhibitions of furniture and other household gear were lately organized by our society. The first included furniture, costumes and household appointments of the Pilgrim Century, from 1620 to 1720. The objects shown proved well worth studying. The earlier work, while of the simplest character, had a certain romantic as well as an historic interest. It plainly told the story of those pilgrim craftsmen haunted by the things of beauty they remembered in the old world and striving with the crudest materials and tools to reproduce them. The classic designs of Greece and Rome could be traced in the rude pine furniture, roughly but strongly put together. The second exhibition covered the period from 1720 to 1800, the golden age of American cabinet making; the collection, gathered from the homes of Newport and the farmhouses of the outlying towns of Middletown and Portsmouth, was worthy a place in any of our leading museums. The interest aroused by these exhibitions was poignant. Connoisseurs and collectors came from far and wide to study them, but the best thing the exhibitions accomplished was to stimulate the boys in the wood-carving classes and the girls and women in the homes. It was a revelation to our Girl Scouts to find the corner cupboards, the highboys and lowboys, the pastry tables and knee-hole desks of their grandparents honorably displayed

in our galleries, photographed and written about in the newspapers and praised by visitors from a distance. With few exceptions the pieces exhibited were in perfect condition; it was something to have our future housekeepers learn that the preservation of old mahogany furniture is an art in itself.

We all know the value of the spoken word that influences whole classes of mankind the written word cannot reach. There are missionaries of art as well as of religion, and I believe that they are to be found on the staff of every important art institution in the country. Many of these missionaries of art have come to us and spoken words of wisdom. One constant friend is Mr. Desmond FitzGerald, whose beautiful little art gallery in Brookline is a model for all collectors. Built and maintained at his own expense, the gallery, which stands beside his own modest house, is open every week day to the public and has done much to refine and educate the citizens. On a recent visit Mr. FitzGerald brought a number of the brilliant water colors of his friend and protégé, Mr. Dodge McKnight, and, thanks to him, the work of this gifted painter was made known to our people.

Another missionary who lately came to us is Mr. Stuart Culin, of the Brooklyn Institute Museum, who gave us a talk on Hungary and Hungarian peasant costumes, illustrated by over a hundred paintings made for him by the students of the Art School of Budapest, together with a remarkable collection of costumes, embroideries and textiles salvaged in Hungary after the war. We invited the workers of our Aquidneck Industries and other expert needlewomen to hear Mr. Culin. The result was a crowded house. All the women in town interested in needlework flocked to see these precious examples, and we reached scores of people who had never shown the smallest interest in our exhibitions of paintings or sculpture. Many other missionaries have come to us, too many to mention; the list is long, and we have every reason to be grateful for the splendid help we have had from the men and women connected with our leading art institutions. Mention is made of these two because they brought with them the precious things they wished

us to study. I should like to see a body of speakers on matters artistic organized that the great art foundations could send out like missionaries to preach the gospel of art all over our country, as the churches do through their Boards of Missions and the universities through the agency of the University Extension.

I should like to see the great art foundations, in addition to the splendid hospitality they now extend to the general public, become schools where the men and women striving to build up the smaller foundations might be received for a brief term as students and initiated into the mysteries of running a museum properly. How collections are made, how classified, how cared for, the thousand and one things that go to make up the complicated machinery of a museum or art school. Our universities hold summer schools where students from Porto Rico, the Philippines, China and Japan are welcomed. Why not take a leaf out of their book? We must carry art and culture to the small cities and towns of the land if our civilization is to endure.

I should like to see our great art foundations follow in the footsteps of the Luxembourg Museum, which sends out collections of its art treasures for exhibition in the museums of the smaller cities of France. Some of our museums are obliged to maintain vast store rooms for works of art that they have no room to display. Many of these things are of secondary interest to kindred examples exhibited in the collections. Instead of mouldering and languishing unseen and unloved, how much better that these objects should be loaned to the small and poor art foundations of the country. In some cases the terms of gift may forbid this. Let it then be the business of the Federation of Arts, which has taught us all so much, to teach the private collector and public benefactor that the dead hand loses its power and should lose its control of all such treasures. Gifts and legacies are most useful when freely given with no strings tied to them. How much some of our leading institutions have suffered from these strangling "strings" others here know far better than I, but even we have already suffered some embarrassment, though as yet our possessions are so few as to be a negligible quantity. The most intelligent

legacy we have yet received was from a wise woman who left us her pictures to do exactly as we saw fit with them. We were free to hang them on our walls, sell, exchange, or give them away. While the desire of a donor that his collection should be kept together intact and serve as a memorial to himself or some member of his family is a perfectly natural one, it does not follow that it is a wise one, or conducive to the greatest usefulness of the gift.

Concerning the possible danger of loaning valuable objects of art for exhibition, when the whole transaction is in the hands of responsible people the risk of loss or damage is very small. Take as a case in point the four famous gilded bronze horses from St. Mark's in Venice. You all know their history, how in Constantine's reign they traveled from the triumphal arch of Trajan in Rome to Constantinople, whence they were transported by the puissant Doge Dandolo to Venice, where they remained until Napoleon carried them off to Paris to top his arch of triumph in the Place du Carrousel. After the fall of Bonaparte they came back once more to the place over the entrance of San Marco and stood there for just one hundred years. Their last flight was during the late war, when the authorities sent them to Rome for safety. For some months they stood in the garden of the Palazzo Venezia. Through all these wanderings these finest of ancient bronzes have not received any real damage and remain the joy of all beholders.

Mankind takes care of its jewels. Read the history of famous gems or works of art and you will find that most of them have done a deal of traveling.

When three years ago the Art Association of Newport held its Retrospective Exhibition of the early American artists who had worked in our city, from Cosmo Alexander to John La Farge, the Museum of Yale University followed a good tradition in lending us the colossal portrait group of Dean Berkeley and his family painted in Newport by John Smibert. The other museums to which we looked for help flatly refused it. Fortunately, thanks to the private collectors, we were able to make a good showing of the works of Gilbert Stuart, Godfrey Malbone, Richard Staigg and other of Newport painters. The



refusal, however, set me thinking, and I came to the conclusion that the rule "always to borrow and never to lend" is not a good one for an art institution. The small city and the country town must not be neglected. As the generations pass and the life records of their leading men are read, it appears that a large proportion of our strongest citizens come not from the large cities and centers of wealth, but from the small towns and the country districts.

We have in our class of decorative design several gifted students. Their teacher came to me the other day with a moving appeal.

"My pupils," she said, "must see things of beauty in order to create things of beauty. Our outfit is absurdly inadequate; that case of mounted butterflies and moths is the most useful article we possess. We should hang our walls with textiles of the handsomest design, fill our shelves with objects of the first order of symmetry and grace. These students are worthy of the best models."

What is true of our school is true of others. When I hear of those vaults and attics of private and public collections crammed with things of beauty and price because there is no space to display them, and think of my children hungering for the knowledge of beauty to bring to their craft, I am given the courage to make a plea for them and others like them.

Spring cleaning is a time when in every well-regulated house the family possessions are gone over by the mother, and such as are outgrown and no longer useful are sent to poor relations or rummage sales. I want to put it up to the custodians of the great art foundations that they, too, have poor relations, and that when the time for house cleaning comes they cannot do better than to remember them. A certain housekeeper gave me this rule the other day;

"If a thing is not used in two whole years, it probably never will be used; get rid of it!"

May I without offense pass on this rule to the ladies and gentlemen of the greater art foundations? When you have a spring cleaning, send your superfluous treasures to your humble neighbors instead of putting

them away against that improbable day they may be of service to you.

Such magnificent work has been done for the cause of art in my lifetime in this our great capital that Emerson's lines read like a prophecy of what, thanks to the devotion of a few men like Charles Moore, has been accomplished:

On the city's paved street  
Plant gardens lined with lilaes sweet;  
Let spouting fountains cool the air,  
Singing in the sun-baked square;  
Let statue, picture, park and hall,  
Ballad, flag and festival,  
The past restore, the day adorn,  
And make tomorrow a new morn.  
So shall the drudge in dusty frock  
Spy behind the city clock  
Retinues of airy kings,  
Skirts of angels, starry wings,  
His fathers shining in bright fables,  
His children fed at heavenly tables.  
'Tis the privilege of Art  
Thus to play its cheerful part.

A dinner was given on March 6th in the rooms of the Architectural League, New York, by the Mural Painters to Edwin H. Blashfield, honorary president, and the other men of '92 who were associated in painting the mural decorations for the Chicago World's Fair. Among those present were Gari Melchers, H. Siddons Mowbray, John S. Sargent, Will H. Low, Edward Simmons, William De Leftwich Dodge, Frederick Dickman, Henry O. Walker, Herman T. Schladermundt, Joseph Lauber and George W. Maynard. Five empty chairs were placed at the table in honor of the men of the original group who have died: John W. Alexander, John La Farge, Kenyon Cox, C. Y. Turner, and Francis C. Millet. Mr. J. Monroe Hewlett presided at the dinner. Among the speakers were Charles Moore, Chairman of the National Commission of Fine Arts, Mr. Blashfield, and Mr. Charles R. Lamb.

A beautiful tribute was paid at the conclusion of the dinner, by Mr. Blashfield, to Mrs. Candace Wheeler, now in her ninety-sixth year, who was Director of Decorations in the Women's Building and who, as Mr. Blashfield said, by her charming influence helped a great deal.



M. RONARD OF THE PARIS GRAND OPERA IN THE RÔLE OF POLLUX  
IN CASTOR AND POLLUX

PASTEL BY LESLIE CAULDWELL

## LESLIE CAULDWELL, AN AMERICAN PASTELLIST

BY MARY H. PEIXOTTO

**I**T IS refreshing to find, in this our twentieth century, an American artist who is using pastel as a medium and who, besides, is giving to this art so manly an expression. For usually, to the layman's mind, pastel suggests silks and velvets, embroideries and laces, jewels and all those frivolous fol-de-rols that made up the attire as well as the adornment of the men and women of an age when

society's chief enjoyment was the interchange of light and frothy conversation intermingled with profound philosophy.

And so it would seem quite natural that a Venetian pastellist, Rosalba Carriera, should have brought the first pastels into France packed with her laces in her satchel. Her colored pencils instantly found favor at a court where every changing glint of the eye,



M. ANDRÉ CHENARD OF THE CICOGNE  
ESCADRILLE

PASTEL BY LESLIE CAULDWELL

every fleeting smile was watched and caught by such masters as La Tour and Chardin. The English, too, soon appreciated the innovation and Russell and Gardner became the rivals of La Tour and Peronneau. The greatest portraitists took it into favor, and we can readily fancy the pride that Gainsborough gave his hostesses when, after a week-end visit, he bestowed upon them the rapid pastel sketch that he had made.

It is an interesting fact that, as opposed to this traditional idea that pastels are a medium only suited to interpret the smiles of pretty women, Mr. Leslie Cauldwell's first pastel portraits were of men who had taken part in the grimmest moment of the world's history, the period of the Great War from 1915 to 1918.

During these years, Mr. Cauldwell was seeing daily, in his Paris studio, poilus direct from the trenches, aviators, hospital workers, officers of various armies and of varying rank. And it was at this time that he took up an old, disused box of pastels and began to make his portraits. More than fifty was the result, including such typical heads as that of Mareel Buzon, *chasseur d'Afrique*, in his red fez; Cecil Fletcher, lieutenant in the Canadian forces; General Destroens, of

the Belgian Army; André Chenard, of the Cicogne Escadrille, with so many palms on his Croix de Guerre that the eye is lost in counting them; and Theodore Stanton, American journalist turned Red Cross worker overnight, and attached, from the very first, to the American Hospital at Neuilly then in its embryotic state.

These remarkable portraits deserve an article in themselves, but for the purposes of this appreciation I am going to confine myself to another group done quite recently, portraits of actors, in costume, of the Théâtre Français, the Opéra and the Opéra Comique, all destined to hang in the foyers of these respective institutions.

The technique employed by Mr. Cauldwell in these his last portraits consists in breaking apparently flat surfaces into tones of vibrating color. His method of placing line upon line and color upon color has little in common with the old-fashioned idea of pastel painting. The medium, in his hands, possesses a language, a dialect of its own, and we cannot think of his pastels as soft and delicate for



M. MARCEL BUZON, CHASSEUR D'AFRIQUE

PASTEL BY LESLIE CAULDWELL



there is apparently no limit to their depth and brilliancy. For instance, he has portrayed M. Ronard of the Grand Opera in the rôle of Pollux, in "Castor and Pollux" staged at

In a different vein is Mr. Cauldwell's portrait of Jacques Guilhène of the Opéra Comique in the rôle of Count Almaviva in the "Barber of Seville." Suave and bland,



M. LOUIS DELAUNEY FILS, IN THE RÔLE OF CLÉANTE  
IN TARTUFFE

PASTEL BY LESLIE CAULDWELL

the Opera in the costume of the time of Le Grand Monarque. It is really a superb presentment, decorative as a tapestry, the golden tones of the tunic contrasting vividly with the silvers and blues of the background. The head is powerfully modelled and the helmet and plumes produce an effect worthy of the son of Zeus, whose privilege it was to live between earth and heaven.

it is a worthy companion to the beautiful pastels of the eighteenth century, combining, as it does, the grace of arrangement with the charm of the personality of the sitter. A rare harmony exists in the coloring, in the richly embroidered coat of *vieux bleu* velvet with its flowers and scrolls and its laces that form the jabot and fall gracefully about the well-modeled hands, and the rare ivory-



M. JACQUES GUILHÈNE IN THE RÔLE OF  
COUNT ALMAVIVA IN THE  
BARBER OF SEVILLE

PASTEL BY LESLIE CAULDWELL



M. GEORGES LAFON IN HIS WELL-KNOWN  
RÔLE IN LE JEU DE L'AMOUR ET  
DU HAZARD

PASTEL BY LESLIE CAULDWELL

colored background with a silver sheen—a tone frequently employed by Mr. Cauldwell to produce a mellow ambience about the head.

Aside from the costume, there is also something very eighteenth century about the portrait of M. Georges Lafon of the Comédie Française, rotund, about to enjoy his pinch of snuff in "*Le Jeu de l'Amour et du Hazard*"—a man human, indulgent, agreeably amused and quizzically interested in the life of the people about him. Technically, it has the same qualities as those already mentioned—breadth of treatment combined with harmonious arrangement of line and color and a faithful observation of the various textures of the tapestry background, the rich brown velvet coat and the delicate laces and embroideries of the waistcoat.

And when one contemplates M. Louis Delauncy fils as Cléante in "*Tartuffe*," one has the delightful and very unusual sensation that one is about to have a moment's conversation with a personage of the epoch of *le Roi Soleil*. For there is a deliberation, an inquisitiveness, a tolerance in the face of this *vieux comédien*, whose heavy

eyelids veil eyes that see with that profound Gallic gift of observation and whose mobile mouth has long been trained in those labial gymnastics of the House of Molière.

When I saw a group of these portraits by Mr. Cauldwell in his studio in Paris not long ago, my memory very naturally jumped to those precious pastel portraits by La Tour—those that formed the famous Lecuyer Collection in Saint Quentin and that now are housed in the Louvre. For the impression that they made upon me was most unusual—that of intruding into the secrets of interesting people, of surprising them in confidences. So in the presence of these portraits by Mr. Cauldwell, is one sensitively alive to the spirit of each individual, to an interpretation of all their varied characters as revealed by a very talented American pastellist.

The Association of Art Museum Directors will hold its annual meeting this year in Cleveland, Ohio, May 21 and 22. The meeting has been scheduled for these dates in order that the directors may attend the Convention of the American Federation of Arts in St. Louis the three days following.



QUIET HOUR

ETCHING BY ZELLA DE MILHAU

## ZELLA DE MILHAU, ETCHER

**A**MONG women etchers today none is better known than Zella de Milhau, an example of whose work, entitled "Quiet Hour," is reproduced herewith through the kind permission of the artist. Descended from an old French family of nobility and distinction, she was born in New York and studied at the Art Students' League under William M. Chase. With Arthur W. Dow she studied composition and design, and from M. Nimmo Moran she learned the art of etching.

During the war she served in England and in France, driving an ambulance in the latter country, provided for her use by the village of Southampton, Long Island, where she has her summer home. For her bravery under fire and courageous service she was awarded several medals, among them the Croix de Guerre.

She is a member of the Chicago Society of Etchers, the California Print Makers' Society, the Print Club of Philadelphia, the National Association of Women Painters and Sculptors, and other prominent organizations; and she is represented in the permanent collections of the Library of Congress, the Brooklyn Museum, the New York Public Library, etc. During the past season she has held successful individual exhibitions in New York and other cities, and by special invitation a collection of her etchings is to be shown this summer in Newport under the auspices of the Newport Art Association.

Miss de Milhau's etchings have the charm of simplicity in composition and intimacy in interpretation—which sets them apart. Her technique, furthermore, evidences appreciation of the limitations as well as possibilities of her medium.





MASTER DAVID HARE

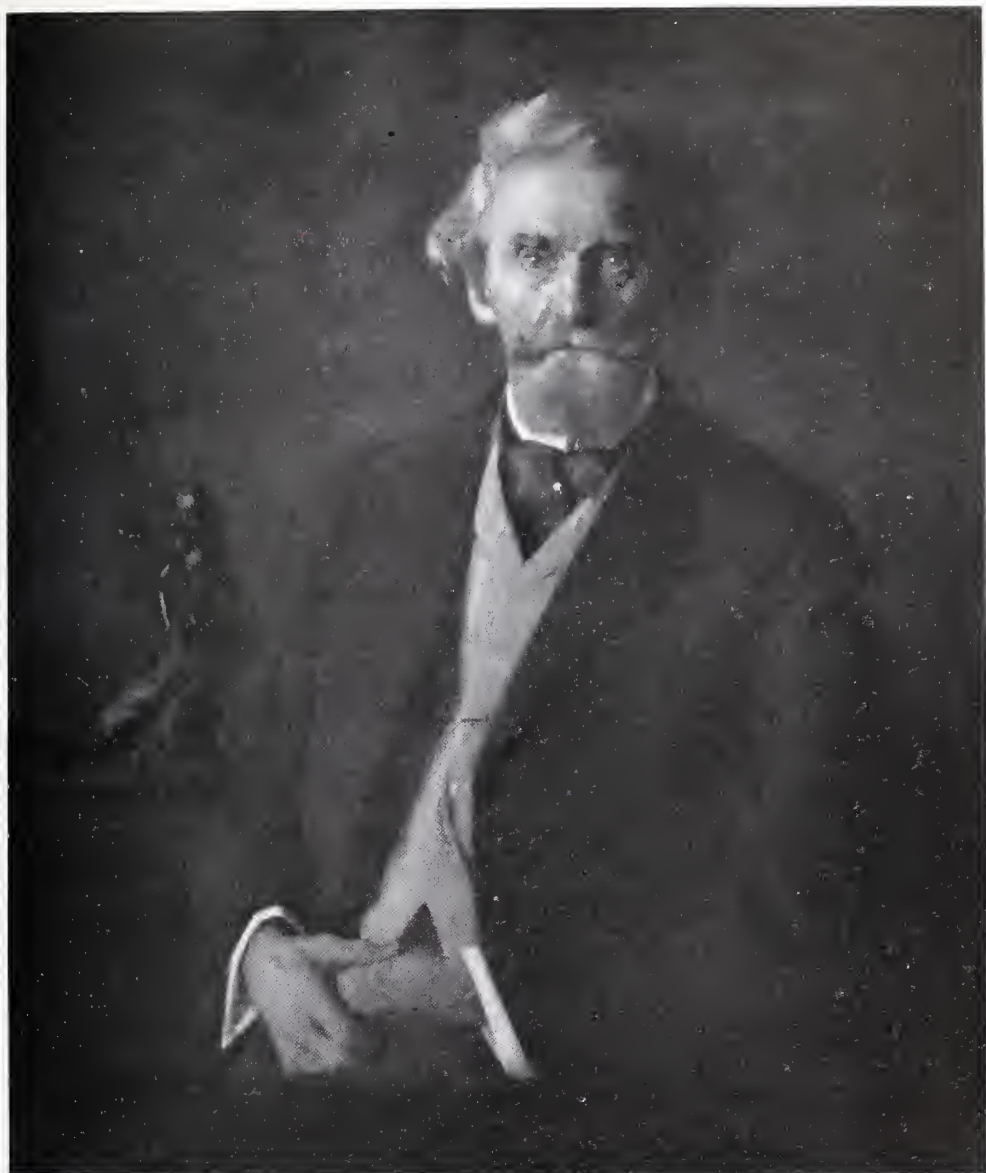
FRANCES GRIMES

## THE NATIONAL ACADEMY OF DESIGN

**T**HE Ninety-Eighth Annual Exhibition of the National Academy of Design closed on April 15, after a successful showing of six weeks. The following awards were made: The first Altman prize of \$1,000 to Paul King for his "Early Winter"; the second Altman prize of \$500 to Hobart Nichols for another winter landscape, "Midwinter"; the first Hallgarten prize of \$300 to John F. Folinsbee for a landscape, "By the Upper Lock"; the second Hallgarten prize of \$200 to Dines Carlsen for his "Flemish Tapestry"; the third Hallgarten prize to Frederick Naylor for a portrait study; the Ellin P. Speyer Memorial prize of \$300 to G. Glenn Newell for his animal painting, "Snow and Colder"; and the Maynard portrait prize of \$100 to Jean McLean for her portrait entitled "Blue and

Silver." Eugene Francis Savage won a double award—the Saltus Medal for Merit and the Thomas B. Clarke prize of \$300—for his painting entitled "Expulsion," illustrating the departure from Paradise of Adam and Eve. It is interesting to note that four of the prize-winning pictures in this exhibit were snow subjects.

The National Academy of Design has recently announced that a new art center in Paris for Americans will soon be established, it being their intention to purchase the Hotel de Lausun, a large building on the Ile St. Louis, in the Seine, for this purpose. The funds to carry out this plan are being raised by a number of prominent art patrons, who desire for the present to remain unknown. The French people and their government are welcoming the idea,



THE HON. WILLIAM A. CLARK

BY

IVAN OLINSKY



MOREA MOON

WILLIAM RITSCHER



AN OLD WIND JAMMER

HENRY B. SNELL





MARGARET AND MARGERY

LYDIA FIELD EMMET

also, and there is little doubt felt that the project will be successfully carried through.

The institution is designed to provide a place where contact may be made between French and American artists, students and patrons of the arts. In the opinion of Mr. Edwin H. Blashfield, president of the National Academy, it will show that American art has advanced to the point

where it may take its place by the side of all that is best in French art; and that, instead of sending pupils abroad to get the fundamentals of their training, they may now go there as finished artists, with a distinct place in the artistic world of Paris.

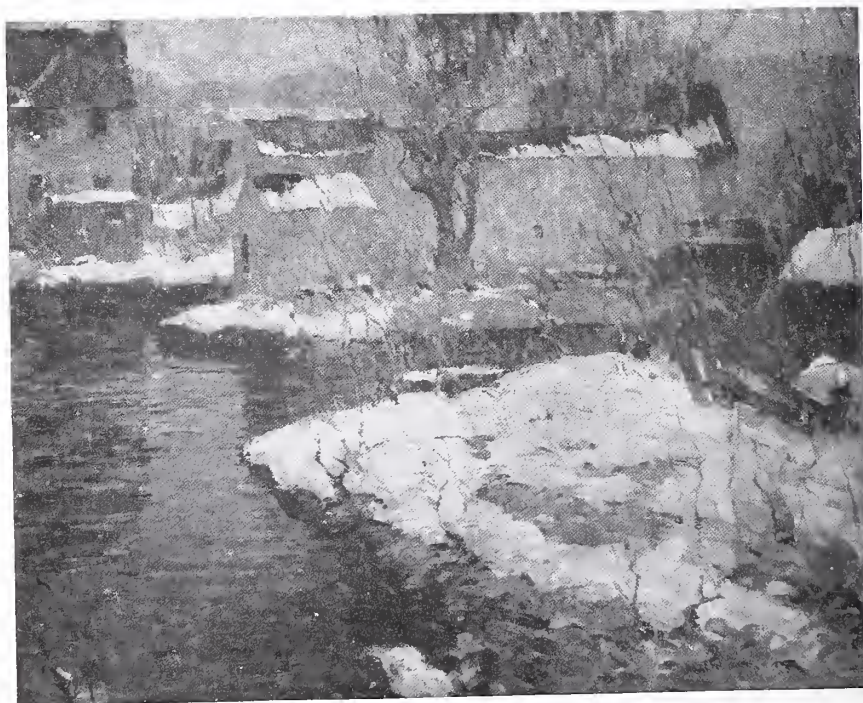
The hotel was the home of the Duke de Launson and has great historical interest, as well as being a fine example of French architecture.



SNOW AND COLDER

G. GLENN NEWELL

AWARDED ELLIN P. SPEYER MEMORIAL PRIZE



BY THE UPPER LOCK

JOHN FOLINSBEE

AWARDED FIRST HALLGARTEN PRIZE





HIGH MILL

AWARDED SILVER MEDAL

LEONARD R. SQUIRRELL

## FOURTH INTERNATIONAL PRINT MAKERS EXHIBITION

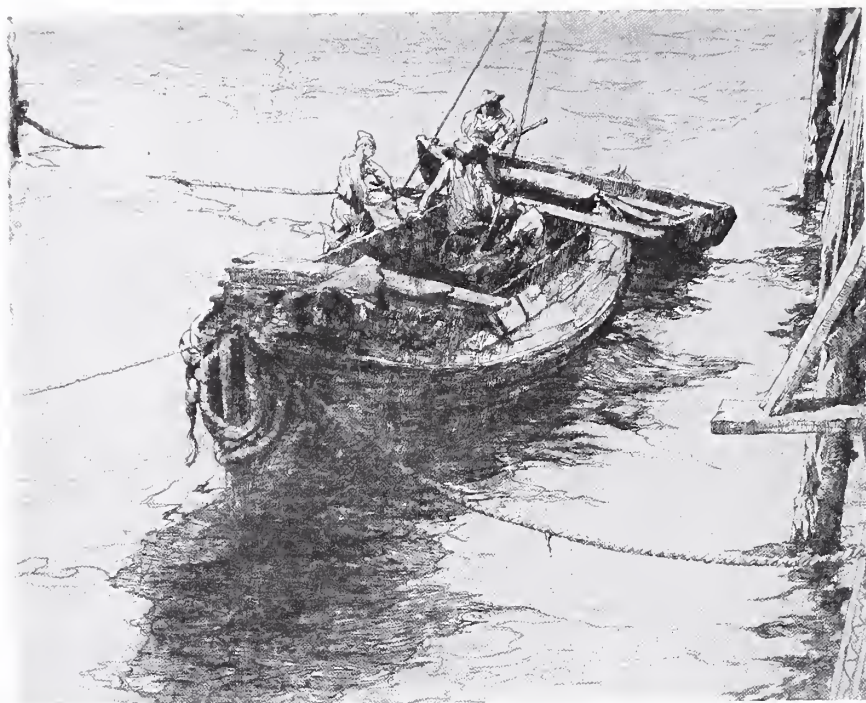
BY HOWELL C. BROWN

**T**HE Fourth International Print Makers Exhibition was held during March in the gallery of the Los Angeles Museum. Four hundred and twenty-three etchings, lithographs and block prints were shown, representing the work of 236 different artists from ten countries. There is no other exhibit in the world just like this international, and only once in a while at some big exposition is there gathered such a collection of graphic art. Such expositions only come once in a long time, while this is yearly, giving a comprehensive view of what is being done all over the world. It is attracting more attention each year from artists, and this season there were submitted 1,530 prints, and it required nearly three twelve-hour days for the jury to make its selections. Needless to say, a large number

were refused, not because they were not good enough but because of lack of room. In fact there were enough good prints left over to have given another exhibit of the same size and quality. England and the United States had the largest sections and were almost of the same size. Next in order followed France, Italy, Germany, Czechoslovakia, Belgium, Sweden, Japan and Austria.

We are still handicapped by lack of wall space, but, if present plans mature, the Los Angeles Museum will soon add other galleries and we will be enabled to make use of more of the wealth of material sent in. The Los Angeles public is beginning to take great interest in this exhibit, and on March fourth there were 9,008 visitors and 9,100 on the eleventh. The daily





SARDINE BARGE

AWARDED GOLD MEDAL

ARMIN HANSEN



THE WAYFARERS

AWARDED HUNTINGTON PRIZE

ALFRED BENTLEY

average at the museum is 1,000, so that we are safe in saying that 30,000 people saw the international while it was on the walls.

The Jury of Award, consisting of William Howe Downes, William A. Griffith, Roi Partridge, Milton J. Ferguson, and Edward Hampton, after long and careful consideration voted the prizes as follows:

Los Angeles Gold Medal, offered by the Los Angeles Chamber of Commerce for the best print, to Armin Hansen of California for his etching, "The Sardine Barge."

Silver Medal, offered by the Print Makers Society of California, to Leonard R. Squirrell of England for his mezzotint, "The High Mill."

Bronze Medal, also offered by the Print Makers, to William Auerbach Levy of New York for his soft-ground etching, "Ben-Ami."

Mrs. Henry E. Huntington Prize of \$100 for the best etching, to Alfred Bentley of England for his dry point, "The Wayfarers."

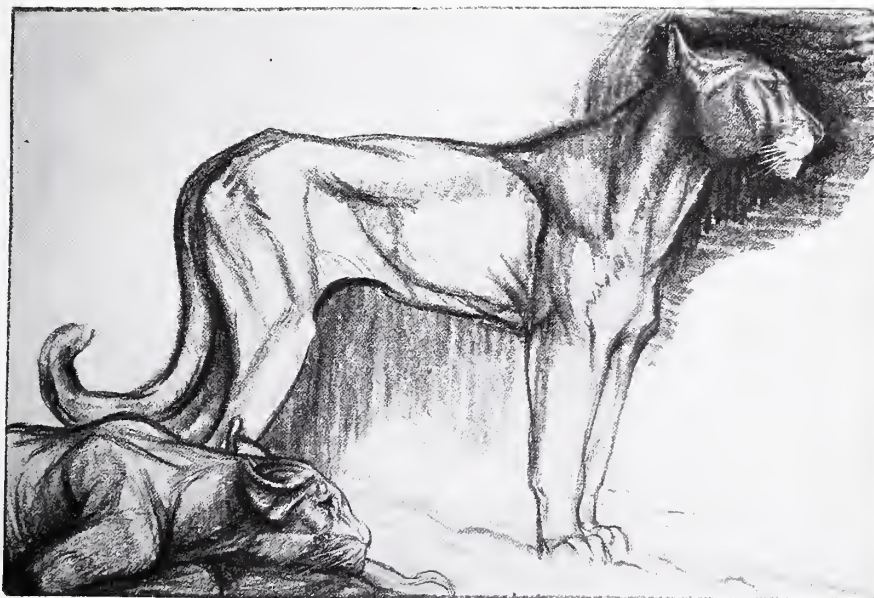
William A. Bryan Prize of \$25, offered by Mr. Bryan, Director of the Los Angeles Museum, for the best American Print, to Edward Hopper of New York for his etching, "East Side Interior."



BEN AMI

WILLIAM A. LEVY

AWARDED BRONZE MEDAL



PUMA

LITHOGRAPH

ELSIE HENDERSON

In this connection I regret very much to announce that Mr. Bentley probably never heard of the award of the Huntington Prize, as he passed away just before my letter could have reached him. Taken ill one day with pneumonia, his lungs, weakened by gas during the war, could not resist and the end came the following day. The loss to art is very great.

Among so many prints it is impossible to choose any for special mention. The improvement in the American Section as regards etching is shown by the choice of

the jury in awarding three out of five prizes to Americans. The selection was a just one, as the jury was not influenced in any way by the nationality of the artists but made their choice strictly on the merit of each print. The make-up of the jury was such that there can be no question as to their fitness for the task imposed upon them.

These international exhibitions are bringing to Los Angeles a wonderful chance to view the contemporary work of the world, and our only regret is that other parts of the country cannot enjoy them.

## SKETCHING—AN IDEAL HOBBY FOR BUSINESS MEN

BY ELBERT G. DREW

Secretary, Illinois Bell Telephone Company, President of Business Men's Art Club of Chicago

PEOPLE interested in the trend of the art movement in American cities have recently made two significant discoveries. The first is that business men in increasing numbers are modestly trying their hands at sketching in response to an inward urge growing out of their fondness for the beautiful in nature and art. If you should ask one of them about it, he would probably dodge and say that it is merely an experiment or a joke. This is because he is over-modest, feels uncertain of himself, and realizes his need of training. Second, the average middle-aged business man who adopts sketching as a hobby and takes instruction acquires fair ability to sketch in a remarkably short time. His mental training and ability to concentrate, his memory, perseverance and taste, together with his years of contact with things artistic and habit of observation, enable him to leap ahead from the start. It has been the happy privilege of the Business Men's Art Club of Chicago to bring the latent powers of many such men into action, much to their surprise and delight.

Business men, however, are often inclined to deny themselves the pleasure of taking up such a cultural hobby because of the notion that they have not sufficient time or energy to devote to it. Looking back over the experience of the Business Men's

Art Club during the past three years, I feel that we have something worth saying on the subject of finding time for the study of sketching.

In Chicago, most of our club members—we have 155 of them—plan ahead for their week-end periods so as to devote a few hours to their favorite hobby. Sunday morning is a choice time for sketching, as it is easy to slip away from home then. It is no more difficult for the amateur painter to get an early breakfast for himself on that day than it is for the lovers of fishing, hunting and golf.

Saturday afternoons come next in popularity among our Chicago amateurs. From early spring to late in autumn you may observe these men in groups en route to one of the forest preserves. From October to May special indoor classes for business men are maintained on Saturday afternoons, also evening classes on Wednesdays and Fridays, from 5.30 to 8.00 p. m., at the Art Institute.

From May to October the ambitious amateur joins a special study class one afternoon each week, sketching along the river from 5.30 to 8.00 p. m. Other men, after a hasty dinner at home, sketch from 6.30 to 8.15 near by, in the beautiful light of the low-lying sun. Then we have the super-amateurs who sometimes arise in



time to have their easel set up at dawn and, in the witchery of early morning light, paint the glowing eastern sky. How the memory of it illumines their day's work!

In cold and wet weather the painter is never at a loss when off the job, for he can set up his easel near a window at home and paint with comfort on a portrait, a still-life subject or an old sketch.

Several members of our club in Chicago find that the only time available for painting is an occasional evening at home. With the use of a blue "daylight" electric bulb (100-watt) properly shaded to protect the eyes, in addition to the ordinary illumination of the room, accurate color effects can be obtained. Many charming pictures in our exhibitions have been painted in quiet evenings at home from hasty field sketches.

Next to the actual sketching the amateur finds his greatest pleasure in his quest for subjects. This takes him to nature's wonderland; also, he learns to see and

appreciate the artistic worth of countless objects and vistas, which, before he was enlightened, were not given a second glance. Now he sees beauty in the commonplace, color and grace of line in prosaic things.

In conclusion, the amateur finds many books of inspirational and practical value. It would be well worth while to vary our diet of newspaper reading with a few pages every day from a magazine or book on art. Among the books which have helped us are: Sir Alfred East's "Landscape Painting," H. R. Poore's "Pictorial Composition," Birge Harrison's "Landscape Painting," F. Hopkinson Smith's "Outdoor Sketching," "Life of George Inness" by his Son, Harold Speed's "Book on Drawing," Helen M. Knowlton's "Talks on Art by W. M. Hunt."

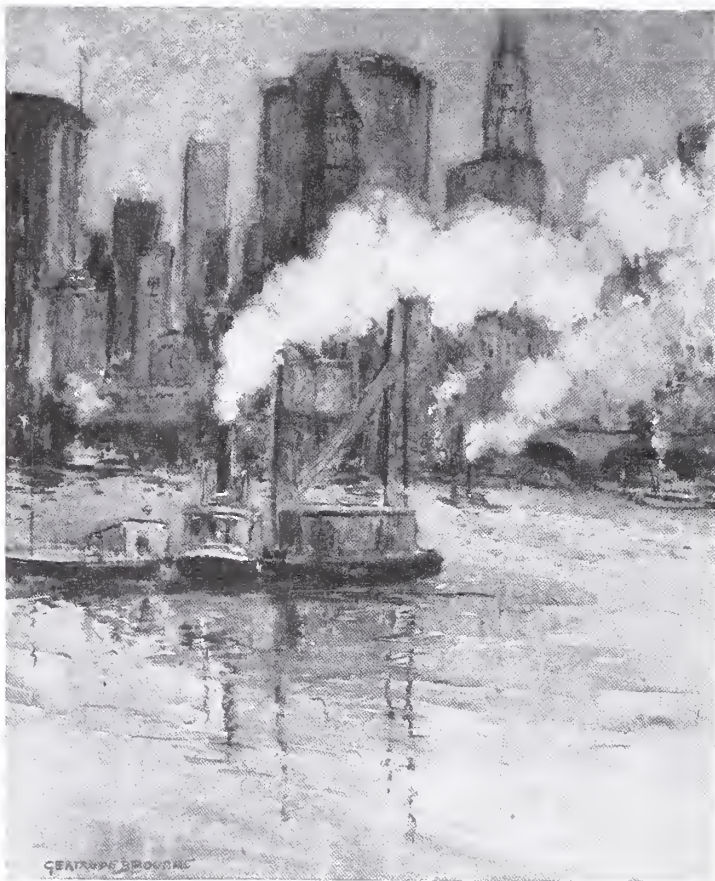
I must leave the reader to picture for himself the joy and satisfaction brought into the lives of business men by the pursuit of this cultural recreation.



TWILIGHT

CARL LAWLESS

AWARDED FELLOWSHIP PRIZE 118TH ANNUAL EXHIBITION P. A. F. A.



SKYSCRAPERS

GERTRUDE B. BOURNE

## WATER COLORS BY GERTRUDE B. BOURNE

AT THE Arts Club in Washington was recently shown a collection of water colors by Gertrude B. Bourne of Boston, which proved of notable interest. Mrs. Bourne has for some years been contributing to the leading water color exhibitions, and her work has been steadily increasing in strength and interest. The comprehensive showing therefore only conclusively confirmed the growing conviction that here was one of real power and insight, an original talent of exceptional power.

The majority of Mrs. Bourne's paintings are of subjects found in the vicinity of Boston, old houses bedabbled with sunlight, glimpses of village streets, typical

New England themes so rendered as to have new significance. Her compositions are carefully selected and arranged, and her colors are pure and put on simply and directly with a full brush. Occasionally she uses body color on gray paper or canvas. Some of her paintings in gouache have been exhibited with oil paintings instead of water colors because of their strength and carrying quality. She has studied under the direction of Henry B. Snell and the late Henry W. Rice, but her work has distinct individuality. She commands her medium and her work has that painter-like quality which lifts it far above the average.





NEW ENGLAND COLONIAL HOUSE

GERTRUDE B. BOURNE



SUNLIGHT AND SHADOW, NEW ENGLAND VILLAGE

GERTRUDE B. BOURNE





*Courtesy of the Cleveland Museum of Art*

## NANCY AND THE MAP OF EUROPE

A PAINTING BY  
LILIAN WESTCOTT HALE



CONCORD ART CENTER, LEXINGTON ROAD, CONCORD, MASSACHUSETTS

## THE CONCORD ART CENTER

**D**URING the Great War, as a means of raising money to help the sufferers in Belgium, a group of people in Concord collected, for exhibition, pictures lent by artists in Boston and New York. A few small studies in plaster by Daniel Chester French, from the studio where he as a young man did his first modelling in clay, were also shown together with some very creditable work by students. There was so much enthusiasm evinced on the part of the townspeople that it was decided to have another exhibition the following year in the Town Hall on a much larger scale. This exhibition and another the next year proved sufficiently important to warrant the organization of a society, and in 1917 the Concord Art Association was formed. The annual exhibitions have taken on a broad and national character, work coming to our old New England village from many states. The best artists in the country

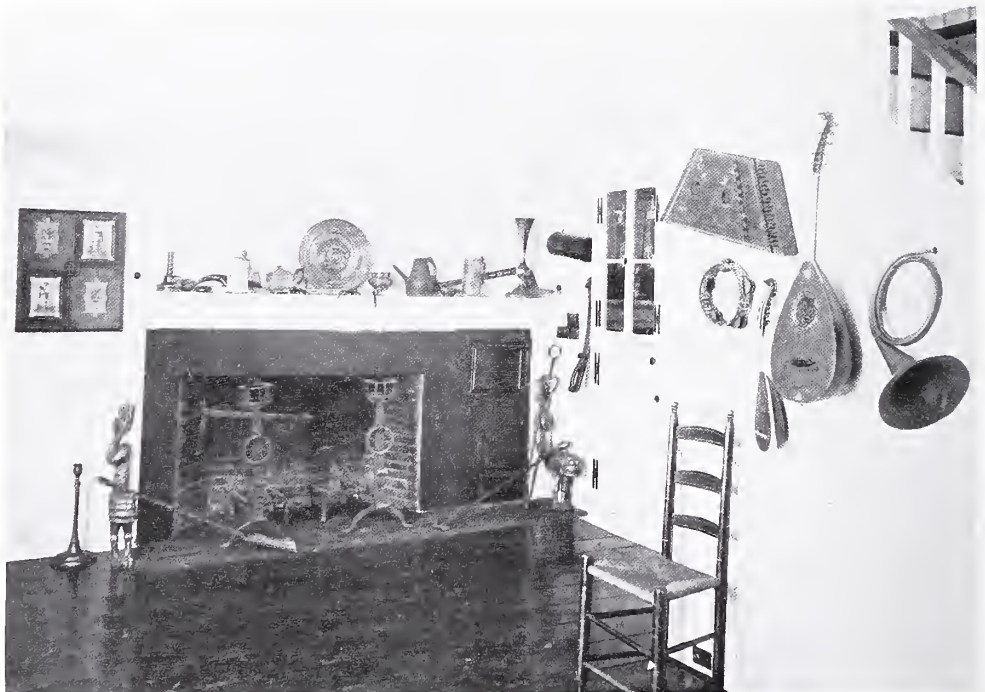
have given us their cooperation and generous support, have sent their pictures, bronzes and prints, and served willingly on juries as well as on various committees in New York, Philadelphia, Boston and Concord. In 1921, for the first time, no admission fee was charged, and the attendance was, to our gratification, large and enthusiastic.

Since the annual exhibition was becoming an institution of great educational possibilities, which could be developed only in a building constructed for the purpose, an Art Center with a good gallery seemed a necessity, where the various exhibits might be displayed during the year. The association looked about for a proper location for such a building and finally secured an old colonial mansion in the center of the town on Lexington Road, opposite the First Parish Meeting House and near the famous Wright Tavern of revolutionary days. The house is of some historic interest, as it stood





MAIN GALLERY, UPPER FLOOR, CONCORD ART CENTER



THE NORTHEAST GALLERY, CONCORD ART CENTER



on its present site during the Revolution and its inmates must have looked out at the redcoats as they marched by to meet the farmers at the old North Bridge. These staunch patriots would be moved if they could see the really impressive ceremony which takes place each year, a week before our Memorial Day observances. A detachment of British soldiers, some Scotch kilties, with their bagpipes, and a veteran or two of the Great War, march to the music of the fife and drum and the bagpipes, under their flag and ours, to the old battleground, where, under the shadow of the pines planted by Ralph Waldo Emerson and the school children, they lay wreaths on the graves of the unknown British soldiers who fell at the bridge during that short engagement with the minute men. The little company returns to the village square and there is met by a group of representative men, one of whom makes an address of greeting, the commanding officer replying briefly. It is indeed a sight long to be remembered, and, though in itself a small thing, signifies the real bond existing between the two nations and strengthened by their close affiliation in the Great War.

An episode of local interest in connection with the old house might be related here. Mrs. Edward Hoar, a venerable lady, now deceased, told of having knelt as a little child by the window in the vestibule to watch the festivities in front of the First Parish Meeting House in honor of Lafayette, during his second visit to America, in 1825. Mrs. Hoar's aunt was the young girl chosen to present to Lafayette the bouquet, the customary tribute in those days to an honored guest. The same tiny panes of glass of curious blue and rose tints are still to be seen in the vestibule.

Back of the main chimney, and now a part of a closet, is a secret chamber supposed to have been used for the "underground railway," for Concord in Civil War days was a strong anti-slavery town and many families harbored fugitives from the south. The entrance was formerly from above, through a trapdoor, but when the room was discovered in 1916, some workmen found it by accident while making an opening in the huge chimney. A cannon ball, a powder-horn, a three-pronged fork and some candle-snuffers were in it.

In the third story or attic there had been a large hall of fine proportions. In 1802 this hall was used for the meeting place of the Masonic Lodge. In altering this part of the building, painted beams of curious design came to light.

At the base of the ridge which follows Lexington Road and directly behind the Art Center, a loose stone in the retaining wall, when removed, revealed a cave, evidently used as a hiding place during revolutionary days. It is said that there are seven such caves below the ridge, each marked by a great tree.

The old building has been extensively remodeled and now has a large, top-lighted gallery for the annual exhibition and other collections of various kinds to be displayed during the year, a Print Department and two small galleries for a permanent collection of *objets d'art*.

The first-floor rooms are given over to the permanent collection, which is composed of antiques. Perhaps the largest group of any kind is the Meissen china—plates, cups and saucers and odd pieces dating back to 1725. Beside the Meissen there are Chinese and French porcelains, Capo-di-Monte, Venetian and Austrian porcelains and glass, and a cup and saucer made for Napoleon III bearing medallions in gold of himself and the Empress Eugenie. A quaint cupboard contains some interesting old silver trinkets, English, Norwegian and German. Beside the huge fireplace two gilded wooden dolphins support the massive fire-irons, and on the narrow chimneypiece are Flemish brasses, some carved Norwegian jugs, a mace of mediaeval times, while over the mantel hangs an ancient firing-piece, a battleaxe with inlaid handle, bearing the date of 1684. On the walls hang an interesting group of old Italian musical instruments, an elaborately carved French hunting horn and the ornate staff of a gondolier. On the high shelves between the windows a variety of objects attract the eye, each with its own story, a brass crown which once adorned the head of a holy image, a majolica vase, a copper jug of Flemish make, a marriage crown worn by a Norwegian bride. In the corner stands a great carved eagle that held a light in some old Flemish church. There is also a miniature ship, about one hundred years old, perfect in every detail of

the three-master. A case contains Egyptian curios, a winged scarab and mummy necklaces from Thebes, a group of tiny figurines from the Fayoum (2000 B. C.). Some of the most interesting things in the collection are specimens of Syrian glass, dating from the fourth, second and first centuries before Christ, and found at Tiberius, near the Lake of Galilee, Mount Carmel, Tyree, near Nazareth, Haiffa and Fik Hauran. The case also contains an old Venetian parchment with tooled leather binding, presented to the son of Titian in 1612 by the Bishop of Padua, with his own seal appended, conferring upon the young Vecelli the Degree of Doctor of Law. The association possesses a collection of between fifty and sixty etchings, including a Rembrandt, a Meryon, a Millet, a Seymour Haden and a Zorn, and prints by Whistler, Mary Cassatt, Pennell, Bicknell, Benson and others. A recently acquired portrait of Sir William Young by Benjamin West, together with two Verdure tapestries, an interesting Venetian marriage chest and gilded settee, are exhibited to the best advantage in the upper gallery. Five Spanish shawls, a Japanese painting on silk and some early examples of Chinese wall-paper are a strong decorative note.

A study by Fortuny of a Spanish gypsy, a brilliant little masterpiece, a landscape by Hawthorne and a still life by Theodore Coe, together with the West portrait, form the nucleus of the collection of oils, while four bronzes by Anna V. Hyatt, Chester Beach, Paul Bartlett and Hazel Brill Jackson, make the beginnings of a permanent collection of sculpture.

The building will be open to the public in May, and from that time the various activities will be carried on. In the summer of 1922 the society was incorporated "for the purpose of encouraging, promoting and advancing the cause of art, and to establish and maintain an art museum, also to acquire and dispose of works of art." The charter members of the corporation are: Daniel Chester French, president; George S. Keyes, vice-president; Frederick H. Chase, counsel; Grace B. Keyes, treasurer; and Elizabeth W. Roberts, secretary. The directors are Cecilia Beaux, Stedman Buttrick, Frederick H. Chase, Elizabeth S. G. Elliott, Daniel Chester French, Allen French, Charles Hopkinson, Alicia M. Keyes, George S. Keyes, Grace B. Keyes, Charles H. Pepper, Elizabeth W. Roberts, and Russell Robb.

E. W. R. AND L. G.



THE FIRST SNOW

A DRAWING BY LESTER G. HORNBY

## A. F. A. NEWS

PLANS are now almost complete for the Fourteenth Annual Convention, which is to be held at the Chase Hotel in St. Louis, May 23, 24, and 25. There will be five sessions, all held in the Ball Room of the hotel: Wednesday, May 23, opening session 10 a. m., afternoon session 2.00 p. m.; Thursday, May 24, morning session 10.00 a. m., no afternoon session; Friday, May 25, morning session 10.00 a. m., afternoon session 2.00 p. m.

Among the subjects that will be presented are the following: "The Use of a National Art Organization," "Propaganda for Art," "The Meaning of Modernism," "A Picture Service for the Schools," "Textbooks on Art and Exhibitions for the Colleges," "The Art Association—A Channel for Constructive Recreation," "Art in the Rural Districts," "International Representation in Art," "Art in Industry," "Art and Banking," "City Planning."

Among the speakers will be: Homer Saint-Gaudens, director of the Department of Fine Arts, Carnegie Institute, Pittsburgh; Oscar B. Jacobson, director of the Art Department of the University of Oklahoma; Mrs. Rose V. S. Berry, chairman, Fine Arts Department, General Federation of Women's Clubs; Dudley Crafts Watson, director of the Milwaukee Art Institute; Charles R. Richards, Cooper Union, New York; Paul A. F. Walter, vice-president of the First National Bank of Santa Fe, New Mexico; Professor Holmes Smith, of Washington University, St. Louis; and Miss Jane Betsy Welling, of Kalamazoo, Michigan.

A delightful program of entertainment has been arranged by the local committee: May 23, 5.00 p. m., reception at the residence of Mr. W. K. Bixby, president of the City Art Museum of St. Louis and a vice-president of the American Federation of Arts; 8.00 p. m. to 11.00 p. m., reception at the City Art Museum. May 24, 2.00 p. m., inspection of Art Galleries of Edward T. Mallinckrodt and Edward T. Faust; 3.30 p. m., automobile ride, arriving at 4.30 p. m. at the Shaw Gardens, where Dr. George T. Moore, Director, will receive the guests and tea will be served, weather permitting; 8.00 p. m., reception and

unique entertainment at the Artists' Guild. May 25, convention concluded with banquet at the Chase Hotel.

At the invitation of the American Federation of Arts, the United States Bureau of Education, Department of the Interior, has arranged to hold, on the evening preceding the convention, Tuesday, May 22, a Dinner Conference, under the direction of William T. Bawden, Assistant to the Chief of the Bureau, on "Art as a Vocation." The speakers will be Edmund H. Wuerpel, of St. Louis; Ralph Clarkson, of Chicago; G. R. Schaeffer, of Marshall Field's, Chicago; Ellsworth Woodward, of Tulane University, New Orleans; and E. C. Bennett, of Peoria, Illinois.

The Carnegie Institute of Pittsburgh has extended a most cordial invitation to delegates to visit their International Exhibition, which will at that time be in progress. An effort is being made to arrange for a special car for those going via New York, Philadelphia, Baltimore and Washington, which will leave on Sunday night and lay over in Pittsburgh Monday while the exhibition is visited. From all accounts this promises to be one of the most notable collections of contemporary art that has yet been assembled in this country.

The following letter from The Residency, Cairo, was received at our Washington office on March 20, in reply to the protest, by resolution, of the American Federation of Arts against the modification by the Egyptian Government, of the provisions relating to the division of antiquities discovered in that country by foreign excavators, whereby the "Service des Antiquités" of their government would be given full power to retain all such discoveries:

*February 23, 1923.*

SIR,

I am directed by His Excellency the High Commissioner to thank you for your letter of the 16th January, transmitting the text of a Resolution passed at a meeting of the Directors of the American Federation of Arts, held in the Metropolitan Museum of Art in the City of New York on the 12th January last, protesting against any modification of Article 12 of the Egyptian Antiquities Law of 1912.



I am to inform you that Lord Allenby has received an assurance from the Egyptian Government that no steps will be taken to modify this Article before the question has been carefully examined in the light of the Resolution contained in your letter and of similar protests which have been addressed to His Excellency.

A copy of your letter has been transmitted to the Egyptian Government.

I am, Sir,

YOUR Obedient Servant,  
(Signed) R. FURNESS,  
*For First Secretary.*

MR. ROBERT W. DE FOREST,  
President, The American Federation of Arts,  
1741 New York Avenue,  
Washington, D. C., U. S. A.

#### EXHIBITIONS

Almost all of the exhibitions that have been out during the present season are scheduled through June, and from various directions interesting reports are continually coming in in regard to the interest which these exhibitions arouse. One of the most striking of these reports came from Haskell, Texas, and is here given in full:

From February 20 to 28 the Magazine Club of Haskell, Texas, held an exhibition of oil paintings by American artists assembled and sent out from Washington, D. C., by the American Federation of Arts. This exhibition cost the club about \$250, but was given free to the public.

The exhibition was on display from 2 to 6 o'clock every afternoon. Three of the club members were hostesses each afternoon, and one member explained (as best she could) the artists and their paintings.

Ten hundred and fifty visitors registered; many came who did not register. Visitors from the nearby towns attended. Each person was asked to vote on his favorite picture. "The Old Mill" and "Morning" received the most votes.

The public school children came as grades, their teachers with them. The children showed a keen appreciation of these paintings and came from time to time to see them. Three prizes have been offered to the school children for best themes about any one picture. The prizes are beautiful colored prints bought from the Colonial Art Company of Oklahoma City. George Hitchcock's "Holland Flower Girl" is offered to the Primary Department; "Home of the Heron," by George Inness, to the Intermediate Department; and "The Harp of the Winds," by Homer Martin, to the High School.

The public in general enjoyed the exhibition, and expressed their appreciation of this rare opportunity. This will probably be the smallest town to have this exhibition, but never will it do as much good for as many people as Haskell, Texas.

This exhibition has left a lasting imprint on the citizenship of the town. For the wondrous work the art galleries, the artists, and the American

Federation of Arts are doing we will always be indebted; they will forever have our praise and sincere thanks.

(Mrs.) J. U. FIELDS,  
*Chairman of Art Committee,  
Magazine Club, Haskell, Texas.*

In Muncie, Indiana, the exhibition of oil paintings lent by the Metropolitan Museum was shown in the high school. A prize for the best essay by a student was offered by the Current Events Club, on "Which Picture I Liked Best, and Why." "A Cozy Corner," by the late Francis D. Millet, first secretary of the American Federation of Arts, proved most popular, and the prize essay by Mina Hurd, 6th "B," was as follows:

"A Cozy Corner," by Francis D. Millet. Of all the paintings I liked the Cozy Corner the best. Not only because it shows talent, but because it is as the name signifies, a cozy corner. The sea pictures, and the one of scenery are perhaps more gorgeous and appealing to the eye, but when it comes to impulses of the heart I believe that the most of us with our natural love of home, would prefer a cozy corner, with a bright sparkling fire, to a wide, lonesome though wondrously beautiful sea or a deserted field. Then too, we have a cherished desire for good things to eat, attractive clothes and happiness. All of which the girl in the picture appears to have.

(Signed) SWANHELD OLSON.

An exhibition of oil paintings, especially selected from the winter exhibition of the National Academy of Design for a Texas circuit, has recently been shown in Austin, where it attracted not only large numbers of visitors but several purchasers. The Austin Art League, under whose auspices it was shown, instituted a special "selling campaign," arousing much interest and resulting in a thoroughly successful exhibition. The pictures sold were: "The Brook," by H. Bolton Jones; "Dancing Lights," by William P. Silva; and "Sparkling Brook," by Walter L. Palmer.

The exhibition of American Handicrafts ends its circuit in May at the Metropolitan Museum, New York, after having been shown in five of the leading museums of the country. At each place some sales have been made, and much interest has been aroused. When the exhibition was at the Boston Museum of Fine Arts, Mr. H. P. Macomber, of the Society of Arts and Crafts, gave a talk on the exhibition to over three hundred visitors.

In a letter recently received by the secretary of the Federation from Allen Truc, the well-known mural painter of Colorado, the following fine tribute was paid to the work that the Federation is doing: "The Federation is doing a very great work in spreading an appreciation of art in this country, and any word which I could add in the way of testimony to that fact I would gladly add. Next to the joy of conceiving and creating a work of art, the greatest joy there is comes from an appreciative understanding of such a work. This country is hungry for knowledge which will enable it to understand and enjoy art—more hungry and eager than we know. The Federation is doing for art what Theodore Thomas did for music—popularizing it and spreading its privileges. Honestly it is a great work."

#### NEW CHAPTERS

Since last May the following organizations have been admitted to chapter membership in the American Federation of Arts:

Portland Arts and Crafts Society, Portland, Oregon.

American Association of Museums, New York, New York.

Art Committee, Painesville, Ohio.

Art Club, St. Joseph, Missouri.

Woman's Club, Norfolk, Virginia.

New York Society of Fine and Applied Arts, New York, New York.

Department of Painting, Syracuse University, Syracuse, New York.

Ka-Na-Te-Nah Club, Syracuse, New York.

Art Department, University of Alabama, University, Alabama.

Baltimore Museum of Art, Baltimore, Maryland.

Ruskin Art Club, Los Angeles, California.

Woman's Improvement Association, South Pasadena, California.

Art Teachers Association of Southern California, South Pasadena, California.

Los Angeles District, California Federation of Women's Clubs, Los Angeles, California.

Round Table, Quincy, Illinois.

Stamford Woman's Club, Stamford, Connecticut.

Chicago Society of Etchers, Chicago, Illinois.

Woman's Club of Farmville, Farmville, Virginia.

Johnsonian Book Club, Raleigh, North Carolina.

Art Department, Atlanta Women's Club, Atlanta, Georgia.

Buffalo City Planning Association, Inc., Buffalo, New York.

Waltham Chapter, American Federation of Arts, Boston, Massachusetts.

Art Department, High School, Quincy, Illinois.

The Atlantis, Quincy, Illinois.

Friends in Council, Quincy, Illinois.

Texas Christian University, Fort Worth, Texas.

Bay City Art Club, Bay City, Michigan.

Texas League of American Pen Women, Dallas, Texas.

Roanoke Chapter, American Federation of Arts, Roanoke, Virginia.

Albany Art Colony, Albany, New York.

Art and Literature Section of The Woman's Club, Carbondale, Illinois.

Art Department, Wishawaka Woman's Club, Wishawaka, Indiana.

Albany High School Chapter of Art, Albany, New York.

Wadsworth Atheneum, Hartford, Connecticut.

San Diego Museum, San Diego, California.

Museum of New Mexico, Santa Fe, New Mexico.

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#### AN EXPLANATION AND APOLOGY

In the publication of Mr. Henry Hunt Clark's excellent article on "Frank Gardner Hale, Jeweler," which appeared in the April number of *THE AMERICAN MAGAZINE OF ART*, the pages of the original manuscript were misnumbered and as a result a section of the article was misplaced, thus breaking the sequence and producing two disjointed sentences. In some mysterious way the error escaped the eye of our proof reader and the editor and when it was discovered the magazine had gone out. To have so excellent an article mutilated is a distress and we offer our readers this explanation and the author our most sincere apologies.

—*The Editor.*

# THE AMERICAN MAGAZINE OF ART

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## PROFESSIONAL CRITICISM

No higher praise could be given a critic than to say, as an editorial writer of the *New York Times* recently said of the late Henry Edward Krehbiel, that he had "put the profession of (musical) criticism upon a higher plane of knowledge and competence in all that makes for a true basis of judgment than it had ever occupied before his day." This is not only a splendid and well-merited tribute to Mr. Krehbiel, for many years musical critic of the *New York Tribune* and dean of musical critics in New York, but an admirable and adequate definition of professional criticism at its best—an evaluation of extraordinary astuteness, but alas, one by no means current nor generally accepted by either artists or the lay public. The reason for this is in part that there are comparatively few Henry Edward Krehbiels, and there are so many assuming the rôle who do not place the profession of criticism upon a high plane of either knowledge or competence.

The professional critic should be a leader of thought, not merely a dispenser of praise or blame. He should neither carp nor palaver; he should not set himself up as an infallible judge, and as such pronounce judgment; he must see on all sides and endeavor to get the artist's viewpoint, but his pronouncements must be unequivocal, clear, and direct—above all, sincere. It is a difficult and a dangerous task, requiring both courage and sympathy, but criticism upheld to this standard is an enormous aid to art. The pity of it is that there are so few who realize its importance, its significance, and that so many who enter the ranks are unprofessional and without adequate training. Verily, here the foolish rush in where angels dare not tread, or tread most gently. And the strange thing is that the artists themselves do so little to establish criticism on a high level, so that the prevalent impression goes out that criticism at its best is merely a case of "many men and many minds"—a mere matter of opinion.

To be sure, critics disagree, as do doctors, but when criticism is based on knowledge and competence it has a real and a firm foundation, and it opens avenues of thought to intelligent and discriminating appreciation. This is what is greatly needed today—not praise nor blame, but intelligent discussion, better understanding, keener sympathy, insistence upon higher standards.

There is great need for critics recognizing the responsibilities and opportunities of the profession in the field of painting, sculpture, literature and music, but from whence are they to come? Are they trained in our colleges? Can they be looked for in the ranks of professionals? If not, is not the fault, in part, lack of demand and reward? Are not our newspapers and magazines too willing to accept criticism of a spurious sort, conversational criticism which is not based on knowledge or even inquiry, but which is, at the best, but an expression of personal opinion or prejudice?

## MODERNISM

In a recent article on "Modernism and the Church," published in *The Outlook*, the Reverend Dr. Roland Cotton Smith, one time and for some years rector of St. John's Church in Washington, D. C., declared that



"men today are trying to express life in terms of spirit," and gave the following logical explanation of the intention of the modernist school of painters: "The art of today," he says "is not sensual and materialistic; it is the attempt of a man to express, not what the other man has seen, but what he sees of the spirit within the form. The result of his labors often appears monstrous, but it is a step in the right direction, for when the true spirit is recaptured it will inevitably express itself in the right form. This development which we can see most clearly in modern art throws a light upon the whole modern surging of the spirit. It springs out of life and demands reality, and it refuses for the present to accept any of the established forms; but *when the spirit is recaptured we shall find that it will express itself more and more in the old accepted forms.*"

More than anything we have read or heard does this seem to encourage patience and engender hope. In most instances the product of modernism in art has been monstrous, hideous, apparently meaningless. But who shall say that Dr. Smith is not right, that the Modernists have not been groping toward something—even though they know not what—impelled almost against their own will by the surging of the spirit born of modernity. If this be so, then there is hope and consolation—hope of ultimate attainment, possibly magnificent, greater than in the past; consolation for suffering in the present. And the watchman cries out that there are signs of a verifying nature. As compared to the art of fifty years ago, that of today is infinitely more full of life—vivid, virile. And what is equally significant, expression, even when violent and unalluring, is more than it was last year or the year before, "in the old accepted forms."

We hold no brief for modernism; we do not excuse crass ugliness; we do not believe that what is incomprehensible is profound, for clear thinking invariably finds clear expression. But even so, though we may be shocked by the unloveliness of the struggle and frankly hate its ugly, immature, unintelligible demonstrations, we can, in the light of this suggestion, more patiently await the outcome.

### J. J. SHANNON

A great portrait painter, James J. Shannon, has lately died in London. Mr. Shannon was born and grew up as a lad in Auburn, N. Y., but his productive years were spent in England, and, becoming a British citizen during the war, he was knighted by the king a year ago and became "Sir James." It was in 1878 that he went to England to study, entering the South Kensington School. He was extraordinarily talented and in school took a gold medal for figure painting. His first important portrait was shown at the Royal Academy in 1881. In 1897 he was elected an associate, and in 1909 a full member of the Royal Academy. For several years he was president of the British Society of Portrait Painters.

For years Shannon's portraits have shared honors with Sargent's in British exhibitions and in the estimate of the British public. His "Girl with Silver Ship" is one of the famous portraits of modern times. His "Girl in Brown" in the permanent collection of the Corcoran Gallery of Art, in Washington, is equally famous. He painted numerous portraits of distinguished members of the British nobility. Some years ago an English lady asked Mrs. Hinds if there were any American portrait painters today of note, and her prompt reply was: "Yes, two of the greatest in England today, Sargent and Shannon, are Americans."

Shannon's style was reticent and finished, very suave, very elegant, and extremely sincere. No matter of what country he was a citizen he belonged to the world at large, and that he came originally from America is just occasion for pride.

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The Art Association of Cedar Rapids, Iowa, is to be congratulated upon having purchased H. O. Tanner's large canvas "Return of the Holy Women," which is one of the artist's well-known paintings, and which may well be looked upon as an important addition to this collection. Besides this recent acquisition the Art Association owns paintings by Gardner Symons, Charles H. Woodbury, Louis Ritman, Ben Foster, Charles Francis Browne, Frederic Grant, and others.

## NOTES

An exhibition of paintings METROPOLITAN by George Fuller, commemorating the centennial of his birth, is now on view in one of the museum galleries, to continue through May 20. This collection includes some of the best examples of this great American artist's work, the majority of which have been lent by other museums, though several are loans from private collections. Among the galleries which have thus contributed to the exhibition are the Phillips Memorial Gallery of Washington, the Boston Museum of Fine Arts, and the Chicago Art Institute.

Through the kindness of Col. H. H. Rogers, the museum showed during March an interesting collection of models of square-rigged sailing ships, which, though fast becoming "memories of romance," are of unfailing interest to collectors and to the general public. This collection was formed by an admiralty official of the time of William and Mary, and was for many years preserved in the former home of Colonel Rogers in Sussex, England. Besides being one of the most celebrated collections of its kind in existence, it had the additional interest to furniture lovers of being housed in cases of the period, probably made for the identical models.

Another loan exhibition of note was held at the museum during March and April—a group of Chinese paintings lent by a number of public-spirited collectors, Mr. Robert Woods Bliss, Mr. Edward B. Bruce, Mr. Lewis Cass Ledyard, Mr. C. H. Ludington, Mrs. William H. Moore, Dr. Frederick Peterson, Owen F. Roberts, V. G. Simkhovitch, and John B. Trevor all contributed to this exhibition notable examples of Chinese art from their own collections.

The museum has recently acquired through purchase, two portraits by Samuel Waldo—one a vigorous half-length portrait of himself, the other a fresh and attractive unfinished portrait of his wife, Deliverance Mapes Waldo. The portraits came from Charles Frank Sullivan, grandson of the sitters. Another interesting purchase made by the museum lately is a painting of "A Bull Fight," by Goya.

An exhibition of paintings in oil and water color by three celebrated Russian artists opened in the San Francisco Museum of Art, Palace of Fine Arts, the last of March, presenting the works of Ivan Kalmykoff, Sergei Scherbakov, and Nikolai Nedashkovsky.

This is the first exhibition in America of the paintings by Kalmykoff, who arrived in San Francisco less than a month ago, coming from the Orient. He left Moscow at the outbreak of the war, and ever since has been sojourning in China, where he exhibited in Peking, Shanghai, Hongkong, and Tientsin. Later he exhibited in Japan, the Philippines, Manila, Siam, Singapore, Java, Sunatra, Celebes, and Burmah, and then made his way here.

Kalmykoff, the son of a noble Cossack, was born in 1866 at Novoherkassk on the Black Sea. He graduated from the Academy of Art in Moscow. His first pictures, exhibited in that city, were so much admired that one was bought for the famous Tretjakoff Galleries. Later paintings were purchased for the National Museum di Belli Arti in Rome, the Museum of Alexander III, the palace of the Grand Duke Georgi Mickailovich, Sergei Alexandrovich and of Elisabeth Teodorowna. His paintings also have been bought by King Victor Emmanuel of Italy and the Mother Queen Margherita for their private collections.

Kalmykoff's work shows extreme versatility in the subjects chosen. He handles portraits, landscapes, marine pieces and still life equally as well. His interesting collection embraces ice skaters from Russia, crowds in Peking, groups in sunny, picturesque Italy, still life of flowers, rugged coast scenes, colorful Chinese characters, all produced with a master hand, perfect and stately in composition, glowing in warm and harmonious color, and above all presented with a vivid and poetic imagination.

This is the first official exhibition in San Francisco of the works of Nedashkovsky and Scherbakov. Their paintings are of the strictly modern school, while those of Kalmykoff are of the older school of which Repin, Nicolas Roerich and Vasili Verestchagin are the outstanding figures. An opportunity for an interesting comparative study is thus afforded.

Both Scherbakov and Nedashkovsky were born in Russia in 1894; both also belong to the Russian Art Society, "Boodiak" (Thistle), the latter artist being one of its founders. They have been spending four years together in Japan, where their works have been bought by the private gallery of Prince Utanisan, and a number of Scherbakov's pictures were purchased as well by the Japanese Imperial Family. They came to San Francisco together in 1922, and have remained here. Like their fellow workers of the later generation to which Anisfeld and Yakovleff belong, they are introducing into Russian art an interesting element of pure color and design.

This is one of a series of important exhibitions of contemporary Russian art, being arranged by Director J. Nilsen Laurvik.

During the latter part of the past month, an interesting exhibition was held in the San Francisco Museum of Art of a loan collection of silversmithing, as exemplified in selected examples from the Gorham workshops. This was brought by Miss Marguerite Walker Jordan, who also gave three very illuminating lectures on the romance and history of old silver, which were well attended. The collection was supplemented with pieces of family silver, prior to 1850, loaned by several of the early residents of San Francisco. The installation of the exhibition was extremely fine and added much to its beauty.

CITY ART  
MUSEUM  
ST. LOUIS

The City Art Museum exhibited, during the latter part of January and February, a comprehensive collection of French art of the XVIII century. This exhibition was arranged through the cooperation of Messrs. Wildenstein and Company of New York and Paris, and was peculiarly valuable as it was possible to show painting and sculpture in conjunction with furniture, tapestries and other decorative arts of the period, so that the atmosphere of a past century was in a measure reproduced. The exhibition included paintings or drawings by Boucher, Chardin, Drouais, Fragonard, Greuze, Ingres, Lancret, Largillière, Mme. Vigée-Lebrun, Nattier, Pater, Prud'hon, Van Loo, and Van Spaendonck; sculpture by Clodion, Houdon and Vasse; Gobelins and Aubusson tapestries and important examples of furniture of

the periods of Louis XV, Louis XVI and the Empire. All were lent by the above-mentioned firm with the exception of an important portrait by Nattier, owned by Mr. Edward Mallinckrodt.

The museum has lately acquired a second example of the work of John H. Twachtman, an exquisite landscape entitled "March Woodlands." In a recent number of the museum's Bulletin this painting is reproduced, and described as being "a composition of simple elements, a rather barren hillside rising to a high horizon, a few gnarled and leafless trees, casting pale shadows athwart the bare, brown earth. The color scheme is likewise simple, but nevertheless satisfying. A sensitive harmony in delicate, low toned russets, orange and yellow, relieved by dim gray violet shadows of mildly impressionistic flavor. A pale, delicate atmosphere, evoked by the most subtle and elusive nuances of color, pervades the composition and invests it with a rare and haunting charm." The other painting by this artist previously acquired by the museum is "The Rainbow's Source," probably a later work.

The Twenty-Seventh Annual Exhibition of the Baltimore Water Color Club, which was set forth in the galleries of the Peabody Institute, Baltimore, from March 8 to April 8, comprised 308 water colors and prints, and 62 miniatures, by the leading American artists. Of the one hundred and forty artists exhibiting, the majority were from Baltimore, though the New York representation was almost as large.

Three prizes were awarded in this exhibition—the Peabody and Baltimore Water Color Club Prize of \$100, donated by Mrs. Robert Brown Morison, to be awarded to the artist showing the best group of paintings in Water Color, Tempera or Pastel; the Charlotte Ritchie Smith Memorial prize of \$50, donated by Miss Sidney Buchanan Morison for the best Miniature shown in this exhibition; and the Harriet Brooks Jones prize, given by Mrs. Harry C. Jones for the best single picture in color or in black and white. The first of these prizes was awarded to Roy Brown, of New York; the second to E. Madelaine Shiff, of Brooklyn,



and the third, awarded by the donor, to Mary Nicholena MacCord, of Bridgeport, Conn. The Jury of Selection and Award was composed of Albert L. Groll, Anna Fisher and John J. Dull.

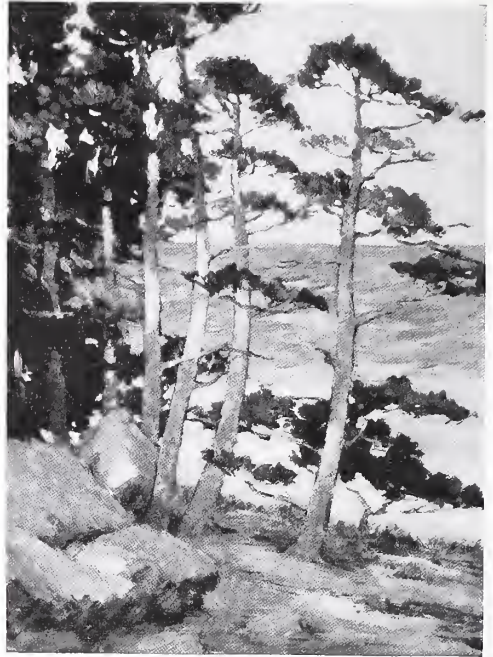
On three Saturday afternoons in March the Baltimore Museum of Art held free illustrated talks about its exhibit, followed by a visit to the galleries. The first of these was given by Mr. Thomas C. Corner, the second by Mr. Ephraim Keyser, and the third by Mr. John McGrath, all three prominent in the Baltimore art world.

The annual meeting of the Baltimore Museum of Art was held on the evening of March 19, at which time the speaker was Mr. John Frederick Lewis, president of the Pennsylvania Academy of the Fine Arts.

During April an exhibition of paintings by Gari Melebers occupied the main gallery.

One hundred paintings comprising the most notable of AMERICAN ART TO BE SHOWN IN SWEDEN the recent productions of Swedish American artists in the United States have been assembled and sent to Sweden, to be exhibited in the art section of the Tereentenary Exposition, which opens the first of this month at Gothenburg, Sweden, to continue through next September. The purpose of this enterprise is to show the people of Sweden what Swedish artists, or Americans of Swedish descent, have contributed to American art, and it is hoped that this is but the beginning of an interchange of art between the countries which will serve to make them better known to each other.

Forty of these paintings were collected in New York by Henry G. Leach, a trustee of the American-Scandinavian Foundation, and sixty were obtained in Chicago by Charles S. Peterson. Juries were appointed to select in each city the best and most representative works of Swedish Americans in the eastern and western parts of the United States. The chairman of the jury for the eastern section was Mr. William Henry Fox, director of the Brooklyn Museum. The works of the western artists were chosen from the annual exhibition of paintings by Swedish American artists, recently held by the Society of Swedish American painters in Chicago. Other contributors from the



THE LEE SHORE CONSTANCE COCHRANE  
EXHIBITION TEN WOMEN ARTISTS  
PHILADELPHIA ART CLUB

western half of the country included Birger Sandzen, J. Olaf Olson, Olaf Grafstrom, Carl Rungius, Carl G. T. Olson and Christian von Schneidau.

Included in the New York section are two notable works by John F. Carlson, entitled "Afternoon Sun" and "Woodland Solitude," a winter landscape by Henry Reuderdahl, whose posters for the United States Navy attracted much popular attention during the recent war; also works by Arthur Lingquist, and a Cape Cod painting by Charles A. Kaeslau, a newcomer in Swedish American art exhibitions, who gives brilliant promise.

Ten women artists, well known as exhibitors in our PHILADELPHIA leading exhibitions, some of them also as prize winners, held an attractive display of canvases at the Art Club from March 25 to April 13 inclusive. Those exhibiting were Theresa F. Bernstein, Maude Drein Bryant, Cora S. Brooks, Isabel Branson Cartwright, Constance Cochrane, Fern I. Coppedge, Nancy Maybin Ferguson, Lucile Howard, Marion

T. MacIntosh and M. Elizabeth Price. In the collection of 84 works there were certain ones that stood out from the others by reason, mainly, of decorative qualities in color arrangements, of flowers and still life, such as those by Mrs. Bryant, Miss Price and Miss Brooks. Mrs. Coppedge exhibited a number of capital snowy landscapes, and Miss Howard gave us glimpses of the scenery of trouble-torn Ireland, in which the cloud-swept sky of the coast of Kerry was admirably depicted. Miss Cochran showed excellent technical accomplishment in her paintings of rocky sea coast lined with sturdy pine trees. There were good examples of portraiture by Mrs. Cartwright and some fine groups of figures by Theresa Bernstein (Mrs. Meyerowitz).

Having for its purpose the exploitation of the work of local artists, in placing it before the public that passes in the business streets, the Second Annual Exhibition of the Art Week Association, using the shop windows in nine city blocks as a main gallery, was opened April 21 and continued for a week. The names of Mr. John Frederick

Lewis, as honorary president, of Mr. Richard T. Dooner as acting president of the association, and of Mr. H. Devitt Welsh as chairman of the Committee of Arrangements, appeared in the prospectus of the Art Week.

The Gold Medal of the Plastic Club was awarded to Mrs. Catherine Farrell, and the Silver Medal to Mrs. Lillian B. Meeser, for their works shown in the Twenty-Sixth Annual Color Exhibition at the club, on view from March 14 to 31.

An exhibition of etchings dealing with picturesque street scenes in France, cathedral architecture of old world towns, and similar subjects, by the English etcher, Charles John Watson, was held at the Print Club in April, and at the same time a Memorial Exhibition of bronze sculpture by the late John Taylor Roberts was on view which, in turn, was followed by an exhibition of book plates.

A Loan Exhibition of Portrait Drawings by Albert Sterner was held in Memorial Hall, Fairmount Park, from March 26 to April 9.

The Fellowship of the Pennsylvania Academy of the Fine Arts reports a total of twenty-six sales from the Annual Fellowship Exhibition which closed March 4th. The Gold Medal award of \$100 for Sculpture went to Albert Laessle for "The Drake Fountain," and a similar award of the same amount for Painting to Martha Walter for her painting entitled "Mother and Child."

From this exhibition three groups of pictures were selected and placed in the Blaine Public School, the Chandler School and the Settlement Music School, where they are to remain for a period of four weeks, when they will be moved to other schools. Each group is composed of about forty pictures.

The Fellowship prize in the 118th Annual Exhibition of the Pennsylvania Academy was awarded to Carl Lawless for a painting entitled "Twilight."

E. C.



THE DRAKE FOUNTAIN      ALBERT LAESSLE  
AWARDED GOLD MEDAL  
ANNUAL EXHIBITION FELLOWSHIP P. A. F. A.

ART IN      The Sixteenth Annual Exhibition of works by Indiana artists and craftsmen, which was set forth in the John Herron Art Institute under the auspices of

the Art Association of Indianapolis, closed on April 1, after a showing of a little over three weeks. The catalogue, which listed one hundred and forty exhibits, included works in oil painting and tempera, water colors, drawings and pastels, prints, sculpture, and the applied arts—carved wood, illumination, metal-work and jewelry, pottery, weaving and textile work. The Holcomb Prize of \$100 offered by J. Irving Holcomb, of Indianapolis, was awarded this year to Clifton Wheeler for a figure painting entitled "The Young Reader"; and the Art Association prize, likewise of \$100, was awarded to Hugh M. Poe for his portrait of "Sylvia." Clement Truckess received Honorable Mention for his oil painting entitled "Thirsty Cattle," and Ralph M. Britt for a pastel, "In the Park."

The Jury of Selection for this exhibition was comprised of Clifton A. Wheeler, chairman, Ralph M. Britt, Randolph L. Coats, William Forsyth, Frederick Polley, Paul A. Randall, and Otto Stark.

The Art Association of Indianapolis has recently purchased a portrait head by William M. Hunt. Among the other recent accessions are two etchings by Joseph Pennell—"The Last of the Scaffolding" and "The Flat Iron Building"—presented by Carl H. Lieber, a Belgian lace collar presented by Miss Luey M. Taggart, and three Egyptian amulets presented by Mrs. Benjamin Walcott.

During May the exhibition of Czechoslovak prints sent out by the Cleveland Museum of Art will be shown. In June the International Water Color Exhibition circulated by the Art Institute of Chicago will be hung, and also the annual exhibition of work by students in the Art School.

On March 23 a dinner was given in the court of the museum for the purpose of organizing the Alumni Association of the Art School. About two hundred alumni and students attended. Among the speakers were Evans Woolen, president of the Art Association, J. Arthur MacLean, director, and Edna Mann Shover, principal of the school. Mr. William Forsyth gave an historical sketch of the art schools of Indianapolis. Mr. Thomas Tallmadge, president of the Alumni Association of the Art Institute of Chicago, was present and extended felicitations to the new organization on

behalf of the Chicago association. The programme closed with a clever and entertaining skit presented by students, entitled "The Supply Department."

The first officers of this Alumni Association are William Forsyth, president; Blanche Stillson, secretary; and Clifton Wheeler treasurer.

The Third International Exhibition of Water Colors, ART INSTITUTE which closed at the Art Institute on April 22, was composed of nearly four hundred paintings—water colors from England, France, Italy, Germany, Norway and Sweden, as well as representative works from the leading American artists. In the American section there were 266 water colors, besides thirty by Childe Hassam and twenty-seven by Frank W. Benson, each of whom was given separate galleries. The catalogue included such well-known names as Clifford Addams, Roy Brown, George Elmer Browne, John F. Carlson, John E. Costigan, George Pearce Ennis, George Hart, Hayley Lever, H. Dudley Murphy, Philip Little, Joseph Pennell, William Ritschel, Raymond Perry, Chauncey Ryder, Alice Schille, and others. Among the many notable pictures shown in this exhibition may be mentioned the "Mill Stream," by Julius Delbos, of New Jersey; "The Archway," by Kenneth G. How, of New York; "The Song of the North," by J. Lars Hoftrup of New York; and "Street Scene in Switzerland," by Paul J. Gill, of Philadelphia. Joseph Pennell sent six delicate paintings of scenes about New York Harbor, showing the famous sky-line of the city under different phases of the day. Among the Chicago artists Miss Ann Bodholdt showed an "Early Moonrise"; Carl Krafft had two extremely decorative snow scenes, and Alfred Juergens exhibited a convincing sketch of "A Hamlet."

The prize awards in this International Exhibition of Water Colors were as follows: The Brown and Bigelow Purchase Prize of \$500 was divided between W. Emerson Heitland, for his "Shanty, Tempa Bay," and E. Earle Horter for his "Nude" painting; the Mr. and Mrs. Frank G. Logan Prize of \$150 was awarded to Laura Knight for "Readers and Bathers"; the Charles E. Kremer Purchase Prize of \$100 to John E.



Costigan for his "Sheep at the Gate"; and the William H. Tuthill Prize of \$100 to George Elmer Browne for his painting entitled "Tetouan, Morocco."

According to a statement recently issued by the Art Institute, the acquisitions received by the museum during the past year, both by gift and purchase, amount to approximately \$2,000,000. Among these special mention should be made of the Potter Palmer Collection of paintings from the estate of the late Bertha Honore Palmer, supplemented by the generosity of her two sons, Honore and Potter Palmer, Jr. This gift, which is considered one of the most valuable ever received by the Institute, includes forty-seven French paintings, four American paintings and a portrait of Mrs. Palmer by Anders Zorn. There are splendid examples of Millet, Corot, Cazin, Daubigny, Manet, Monet, Renoir, Whistler, and many others.

Another gift collection of great importance, and one which has achieved international fame, is that of Mr. and Mrs. W. W. Kimball, which consists of twenty-two paintings, comprising important examples of such masters as Rembrandt, Constable, Turner, Gainsborough, Lawrence, Reynolds, Romney, Diaz, Dupre, Monet and others. The Institute has also acquired John S. Sargent's beautiful painting of Mrs. Swinton, purchased from the Wirt D. Walker fund; a "Still Life Decoration," by Frank W. Benson, which was the winner of the Logan prize; and the notable portrait of Brass Crosby, Lord Mayor of London, by Copley, purchased from the McKay fund.

Recent donations to the Endowment Fund of the Art Institute are Robert Allerton's gift of \$130,000, and Mrs. Annie S. Coburn's gift of \$15,000, to be known as the Louis Larned Coburn and Annie S. Coburn Fund.

Two highly successful recent exhibitions at the Art Institute were the exhibition of Paintings and Sculpture by the artists of Chicago, and the exhibition of the Chicago Society of Etchers, from both of which an encouraging number of purchases were made. From the former, nineteen paintings, one drawing and one piece of sculpture were sold; from the latter one hundred and sixty-six etchings were sold at prices ranging from \$2.00 to \$40.00.

The radio is now being used to further the cause of art education, in addition to its many other purposes. On two evenings in March Mr. Charles H. Burkholder, secretary of the Art Institute, and Mr. Frank G. Logan, vice-president of the Art Institute, lectured from the *Daily News* broadcasting station on "The Art of the Home," and "The Activities and Collections of the Art Institute," and it was estimated that from one to two million people listened to these programs. This should certainly prove a valuable assistance in the education of the general public on such matters.

During March and April  
ART IN there was a multiplicity of  
WASHINGTON interesting exhibitions in  
Washington. At the Cor-

coran Gallery were held exhibitions of dry-points and etchings by Sears Gallagher, and of etchings and silver points by Robert Fulton Logan, both of notable merit. In this same gallery in March were set forth the William M. Chase Memorial exhibition, and in April a comprehensive and delightful exhibition of paintings by Emil Carlsen which will later be reviewed at length.

At the Arts Club in March were held exhibitions of paintings by Mrs. Gertrude B. Bourne, Mr. Truman Fasset, Miss Hattie E. Burdette, and Mrs. Susan B. Chase; and in April an exhibition of portraits by Mrs. Bush-Brown, of Decorative Textiles by Lydia Bush-Brown; of paintings by Mrs. Duncan Phillips and by Gifford Beal.

At the Smithsonian Institution the California Print Makers' traveling exhibition was shown, as well as a comprehensive exhibition of etchings by Mrs. Bertha E. Jaques and a collection of pictorial photographs by members of the Pictorial Photographers of America.

At a local dealer's gallery an excellent collection of paintings in oil and water color by Arthur F. Musgrave was shown in March.

The Washington Society of the Fine Arts has conducted this past season not only its regular members' course of lectures on the Fine Arts, which this year have been given by Royal Cortissoz, a series of notable lectures on literature by leading writers and lecturers of authority, a series of vocal and instrumental recitals, but also an evening

course of five orchestral concerts by the New York Symphony Orchestra, at three of which Mr. Walter Damrosch gave explanatory talks on the compositions before they were played; a series of three chamber music concerts by the Flonzaley Quartet, and a series of three explanatory recitals on the Nibelungen Trilogy, by Mr. Walter Damrosch.

It is interesting to know that the Minnesota State Art Society, an organization which came into existence nearly twenty years ago, but whose annual appropriation was cut off during the war, has resumed its activities and is once more carrying on its useful work for the advancement of art interests in the state. In 1903 the law was passed which brought the society into existence. Its inception dates back to the time when a group of art students in St. Paul, studying French art and history, came to a realization of what that government had done for the nation along aesthetic lines, and concluded that it would be well if the state of Minnesota developed its art resources, as well as its natural wealth in mines, forests, etc. The idea was enthusiastically received by the Minnesota State Federation of Women's Clubs, which decided to have a bill presented to the legislature for the creation of such a commission. It is in this way that the society owes its existence to the Federation of Women's Clubs, with which it is closely associated, placing before the groups in these clubs interested in art such reproductions as it has, increasing the collection for this purpose, and providing them with lectures on paintings and sculpture, architecture in the small home, and kindred subjects. It is one of the objects of the society to hold an annual exhibition for Minnesota artists, and, if possible, the board will arrange for part of the exhibits to make up a traveling collection to be sent from city to city through the state. It has recently started the publication of a small bulletin, giving an account of its own activities and of art work throughout the state.

The president of the State Art Society is Mr. Harry W. Rubins, of Minneapolis. In addition to the regular officers the

society has a board of seven directors, representing a number of the important cities of the state.

Frank Tenney Johnson and Gerald Leake are the winners of the two great prizes at the annual exhibition of oil paintings at the Salmagundi Club this year. These prizes are the Samuel T. Shaw Purchase Prize of \$1,000, the picture to become the property of Mr. Shaw; and the Members' Purchase Prize, also of \$1,000, bought for the club's permanent collection. Mr. Johnson was awarded the Shaw prize for his painting entitled "The Wanderer"; and Mr. Leake received the Members' prize for a painting called "The Song." Other notable pictures in this exhibition were those by William Ritschel, to whom was awarded the Isidor prize of \$100; Frank de Haven, Hobart Nichols, John F. Folinsbee, George Elmer Browne, E. Irving Couse, Charles Warren Eaton, John F. Carlson, Daniel Garber, Chauncey F. Ryder, C. C. Curran, and others.

Under the auspices of the Trenton Art Alliance and in cooperation with the leading organizations of the city, an Art and Industry exhibition is being held in the Art Alliance Building, Trenton, N. J. The purpose of this exhibit is to show the relation of the fine arts to everyday life through the medium of industry, and to illustrate how the arts are used by designers and manufacturers in making fabrics for wearing and for dwellings, in the making of furniture, china, pottery, etc. Among the organizations cooperating in this movement are the Rotary Club, the Kiwanis Club, the Lion's Club, the Business and Professional Women's Club, the Contemporary, the Chamber of Commerce, the New Jersey State Museum, the Art Students' League, the Trenton Sketch Class, the Public Library, the public, private and parochial schools, the School of Industrial Arts, and the Mothers' Clubs.

From Carbondale, Ill., comes an interesting report of an "Art Appreciation Club," organized in October, 1921, in the Southern Illinois State Normal University, with Gladys P. Williams, head of the Art Department, as faculty adviser. This club has as its aim a fuller knowledge and appreciation of American architecture, sculpture, and

painting, and its motto, taken from a poem by Morris Gray, is: "Not by its conquests doth a nation live, but by its art—the art that gives its soul embodiment." Their programmes consist of musical numbers and talks by members, and the discussion of current events in the art world. The Art Appreciation Club has been the means of bringing to the university a number of exhibitions, such as etchings, and reproductions of works included in the Chicago Art Institute's permanent collection; its members also make an annual visit to the St. Louis Art Museum for the purpose of studying its collections. The club is increasing in membership and enthusiasm, and it is looking forward to an early fulfillment of the purposes for which it was organized.

An International Exhibition of Decorative Arts is being held this year in Italy, at the Royal Villa of Monza, very near Milan. It will embrace all manifestations connected in whatever way with modern decoration provided they conform with the rules set forth in the program adopted. There will be seven sections: The Art of Building; House and Interior Decoration; Children's Corner (furniture, toys, costumes, literature); Sacred Art; The Arts of the Fire (china, wrought iron; works in silver and enamel); Arts applied to means of transportation (cars, carriages, omnibuses, etc.); Graphic Arts and Art Schools (books, bindings, posters, furnishings, mural decorations). The exhibition opened the first of this month, and will remain on view until October.

The Third Annual Exhibition of the Southern States Art League was held in the Isaac Delgado Museum of Art, New Orleans, from March 4 to April 2, 1923. This exhibit included 119 oil paintings; 38 water colors, pastels and prints; and 12 miniatures, besides works in sculpture, art handicraft—bookbinding, china decoration, jewelry, pottery, hand-built; and pottery decoration. The president of the league is Mr. Ellsworth Woodward, of New Orleans, who is himself an artist and contributed to this exhibition. Other officers are Florence M. McIntyre of Memphis, first vice-president; W. C. Miller, of Charleston, second vice-president; and R. M. Van Wart of New Orleans, secretary and treasurer.

## BOOK REVIEWS

THE RELATION OF ART TO NATURE, by John W. Beatty. William Edwin Rudge, Publisher, New York.

Mr. John W. Beatty's book, "The Relation of Art to Nature," is a thoughtful statement of a seasoned conviction. It has about it, as a whole, something akin to the terse and highly charged significance of the passages which he quotes from famous artists—the saying of something outside the formulae of criticism, yet in its essence highly critical. The painter is likely to put his case: "However the books say—and they may be right—this is how it seems to me," or, more militantly, "this is how it is." Mr. Beatty writes as an artist; one might almost say, as a landscape painter. He sets out to make a large statement of the province of painting and sculpture, and he quotes the great painters and sculptors, from the Renaissance down to date, as his prime testimony. He has had unusual opportunities to know painters, meeting virtually every notable exhibitor in the Carnegie International during the twenty-five years of his directorship. This book is his summing up. Its conclusion is clear, and the evidence adduced is well chosen and from high sources.

His contention may be briefly stated: The arts of painting and sculpture are not creative, but imitative, in their very essentials. Their function is to find in nature the elements of beauty and character, and to express these elements with truth. Not necessarily fact, but truth. One need not consider the definition too metaphysically; every artist knows what he means when he says a given piece of painting or modelling is "true." Beauty and character may mean one thing to Mr. Beatty, and quite another to Mr. Clive Bell or Mr. Walter Pach. This does not materially affect the argument of the book under consideration.

Mr. Beatty believes that the artist succeeds when he selects and interprets with truth the beauty and character that he finds in nature; and that he creates no other beauty or character from any other source. That the personal touch, the handwriting in the making of the record, may add loveliness, the author concedes; but the handwriting is far less important to him than to



most critics. He accords value to the personal point of view, but he does not rate highly those distinctions of personality which lie so largely in the habits of eye and hand, in a certain accustomed range of palette or manner of impasto.

Once stating his general theme, Mr. Beatty brings forward the direct testimony of great artists to its support. In this connection, Mr. Gari Melchers, in a happy Foreword, suggests: "Analysis is perhaps a dangerous thing for the craftsman to toy with . . . The precious sensation of closeness to nature is so fleeting and so fickle, so often not there at all, and so frightened, that it is easily scared away by the cold voice of the man with a rule to follow." The artist seldom propounds a rule. Yet a practically unanimous conviction underlies the seemingly informal and diverse opinions which are persuasively quoted in this book. And not the least interesting are the casual pregnant phrases quoted from the author's recollection, or his note book; it is plain that, consciously or unconsciously, this essay has been a long time on the stocks.

The artist witnesses being honorably dismissed, the critics and philosophers are called upon. Their testimony being taken by an artist, they seem to fare less interestingly; but they are accorded space for the bearing of what they have to say on the main theme—that beauty and character are in nature, and that the artist is most true when he most humbly seeks them out.

There remains the matter of Form in art. This Mr. Beatty treats briefly in his chapter, "Symmetry," one of the most valuable in the book, because the largest in its generality. One might wish that more of the previous witnesses had been recalled at this point. The extreme condensation of the book allows for little treatment of the vital question of the relation of the factor of design to the direct, perceptive impact of the mind of the artist on the facts of nature. The chapter as it stands, however, should set right the reader who sees in the preceding ones only a contention for sheer representation.

The tone of the book as a whole is serene, and its bias is scientific rather than emotional. The author pays his respects to the Hambidge theory, and to the impressionists; he does not show temper over

current opinions which he obviously does not share. In conclusion he says, "the student may lay aside any preconceived notions with reference to inspiration and creation, and address himself to his task as would any other workman." Surely an argument that leads logically to this is a splendid and significant one.

The book itself, with its fine, dignified typography by Bruce Rogers, is far above the usual publisher's level. It is printed on Fabriano paper, in a type Mr. Rogers has rescued from the neglect of a generation, well and pleasantly bound. I do not know by what channel or at what cost one may come fortunately into its possession.

THOMAS WOOD STEVENS.

ETCHING CRAFT, by William P. Robins R.E., with a Foreword by Martin Hardie R.E. Published by The Bookman's Journal and Print Collector, 173 Fleet St., London E.C. 4.

From a technical standpoint the subject of etching is difficult to present in book form, and a good work is always welcome. This is one of the best which has yet appeared. The author, a member of the Royal Society of Etchers and pupil of Sir Frank Short, is well qualified for his task. The volume is divided into sections which make it easy to refer to any special part. The first division gives a concise history of etching. This is followed by a section devoted to Line Etchings. The author first takes up the different methods and explains them so clearly that the veriest beginner can understand, yet the section will be found full of valuable hints for the most expert. The technical part is followed by a review of line workers from the early German School to the present time with a large number of illustrations.

Drypoint, Aquatint and Soft-ground Etching are next taken up and are followed by good examples of the best men who have worked in each medium. A section on Printing and the Care of Prints, together with a very complete Bibliography, complete the book. The illustrations suffer somewhat from the small size of the reproductions, but the volume is so full of other fine features that one can forgive this point. The publication is one that should be in the hands of all etchers and collectors, as it will be of great value to them in their work.

# MONTHLY COMPETITIONS, BEAUX ARTS INSTITUTE OF DESIGN

**A**T THE last judgment of the B. A. I. D., awards in two competitions were made in each department.

In the Department of Mural Painting, over forty renderings were submitted. Nineteen sketches were sent in for the first competition, "The Decoration of a Beamed Ceiling" of Spanish Gothic type, designed for a room with white plaster walls, the ceiling being divided by large master beams and secondary tiers of smaller beams into compartments measuring 2 by 3 feet. The jury, consisting of Messrs. Whitney Warren, Benj. W. Morris, Ernest Peixotto, Edwin C. Taylor, B. Putnam Brinley, Arthur Crisp and Ivan Olinsky, considered the designs submitted for this competition of exceptional quality and, after careful deliberation, awarded five medals and a number of mentions. The recipients of medals were as follows:

*First Medal:* Hildreth Meiere, 800 Park Avenue, New York City; R. W. Richardson, 17 East 15th Street, New York City.

*Second Medal:* Herman Van Cott, C. G. Johnstone, Tom L. Johnson, Yale School of Fine Arts.

The other competition in this department, the fifth of the season, was for panels in a "Pavilion at a Watering Place," a small octagonal building covering the well or spring at a popular spa in a southern climate. Four of its sides are open archways and the other four sides are to contain painted panels 5 feet wide and 12 feet high. Twenty-two sketches were submitted, and three medals and eight mentions were awarded as follows:

*First Medal:* Herman Van Cott, Yale School of Fine Arts.

*Second Medal:* Tom L. Johnson, Michael J. Mueller, Yale School of Fine Arts.

In the Department of Sculpture there were also two problems. The first was for a small door knocker for an artist's studio, the subject to suggest the Fine Arts but to be decorative in character. Eleven sketches were submitted and the following awards were made:

*Second Medal:* C. Luini, P. E. Vroldsen.

*First Mention:* L. Worswick.

The jury consisted of Messrs. Whitney Warren, Benj. W. Morris, John Gregory, Ernest W. Keyser, A. De Francisci, Harry R. Ludeke, Edward McCartan, Tom Jones, and Edward F. Sanford, Jr. It also judged the twenty-one designs submitted for the second competition, a relief depicting "Hospitality" to be cut in stone, 5 feet in diameter, and placed above the entrance to a hotel. The awards were as follows:

*Second Medal:* L. Worswick.

*First Mention:* L. Slobotkin.

*Life Modeling Classes* (period ending January 8): Mr. Anthony De Francisci's class—Second Medal, L. Slobotkin.

*Architectural Ornament* (period ending January 8): Mr. Harry R. Ludeke's class (Late Gothic)—Second Medal, P. Fjelde, C. M. Chambellan; First Mention, M. Malanotte; Second Mention, I. Crisafulli.

*Life Modeling Classes* (period ending February 5): Mr. Edmond T. Quinn's class—First Mention, B. Piccirilli, F. A. Williams; Second Mention, P. Fiene, A. Block. Mr. Ernest W. Keyser's class—First Medal, C. W. Jones; Second Medal, J. D. Pinto; Second Mention, P. Fiene. Mr. Anthony De Francisci's class—Second Medal, V. Carano; First Mention, P. Herzel; Second Mention, C. Luini, F. M. Boyland.

*Architectural Ornament* (period ending February 5): Mr. Harry R. Ludeke's class (Roman)—Second Medal, C. Barbera; First Mention, C. Geraci, T. Lo Medico, M. Malanotte; Second Mention, I. Crisafulli, H. Albrizio, H. Rappoport, C. M. Chambellan.

In the Department of Interior Decoration, the subject given was the "Decoration of a Candy Shop," one of a chain of stores that could be readily recognized by the special type of its decoration. Thirteen designs were submitted and a jury consisting of Messrs. E. F. Tyler, W. Warren, J. W. O'Connor and P. H. Pratt made the following awards:

† *Second Medal:* L. Colvin, B. A. I. D., Atelier, N. Y. C.

*First Mention:* R. R. Rutter, Frances W. Burrows and J. Durso, Carnegie Institute of Technology, Pittsburgh; Marion L. Hord, University of Texas, Austin.

*Mention:* Helen E. Stein, Lillian Kennedy, Helen W. Peale and C. H. Mead, School of Fine Arts and Crafts, Boston; E. H. Sammons, University of Texas, Austin.

*Problem in Elements*—II. Subject: "Fire Place Accessories." Three (3) designs submitted.

*First Mention:* A. N. Kiff, Suzanne Guilfoyle and N. Cecilia Kettunen, Yale University, New Haven.

Awards made at the judgment of December 26, 1922.

The sixth problem of the current season issued by the Department of Painting called for designs for two round-headed panels, measuring 12 x 16 feet, to be placed in a court-house in a prosperous community in Southern California. The court-house surrounds an arcaded court in whose corners are to be placed eight panels painted in the manner of the Italian Renaissance, that is, with rich compositions of figures and accessories of fruits and flowers, embellished with a painted frame or border. The two panels required are to depict "Peace" and "Plenty."

Twenty-four sketches, some of remarkably good quality, were submitted for judgment and four medals and a number of mentions were awarded by a jury composed of: Messrs. Henry R. Sedgwick, Benj. W. Morris, Ernest Peixotto, Edwin C. Taylor, Ivan Olinsky, Arthur Crisp, Duncan Smith.

The awards were as follows:

*First Medal:* Tom L. Johnson, Yale School of Fine Arts.

*Second Medal:* Michael J. Mueller, Yale School of Fine Arts. Hildreth Meiere, 800 Park Avenue, N. Y. City. Maxwell B. Starr, B. A. I. D.

*First Mention:* J. Glaser, 2820 Morris Ave. New York City.

In the Department of Sculpture, the sixth subject for competition was a life-size bronze group depicting "The Dance," to be placed in a garden on a pedestal 3 feet 6 inches high at the intersection of two paths. Twenty-one sketches were submitted and the following awards were made:

*Second Medal:* C. Luini, B. A. I. D., H. P. Camden, Yale School of Fine Arts.

*First Mention:* S. Beames, School of Fine Art and Crafts, Boston, Mass.; L. Worswick, W. Fischer, B. A. I. D.

*Life Modeling Classes:* Mr. Edmond T. Quinn's class—Second Medal, C. W. Jones; First Mention, G. Novani, T. Mellilo, P. Fiene; Second Mention, A. Di Filippo.

Mr. Tom Jones's class—First Medal, C. W. Jones; First Mention, P. Fiene, D. Michnick; Second Mention, T. Mellilo.

Mr. Anthony De Francisci's class—Second Medal, P. Herzell, L. Slobotkin; First Mention, V. Tomaselli; Second Mention, C. Luini, H. McGarvey.

*Architectural Ornament:* Mr. Harry R. Ludeke's class (Roman)—Second Medal, P. Fjelde, T. Lo Medico, H. Albrizio.

The jury consisted of: Messrs. Henry R. Sedgwick, Benj. W. Morris, John Gregory, Edmond T. Quinn, Tom Jones, Anthony DeFrancisci, Harry R. Ludeke, Allan Clark, Edward McCartan, Edward F. Sanford, Jr.

The Department of Interior Decoration issued two programs. The first called for designs for "The Private Office of the President of a Large Corporation" which should impress the visitor with the dignity of the concern that he serves but should not be ostentatious. The following awards were made in this competition:

*First Medal:* P. R. MacAlister, Yale University, New Haven, Conn.

*First Mention:* W. Douglas, Yale University, New Haven, Conn.

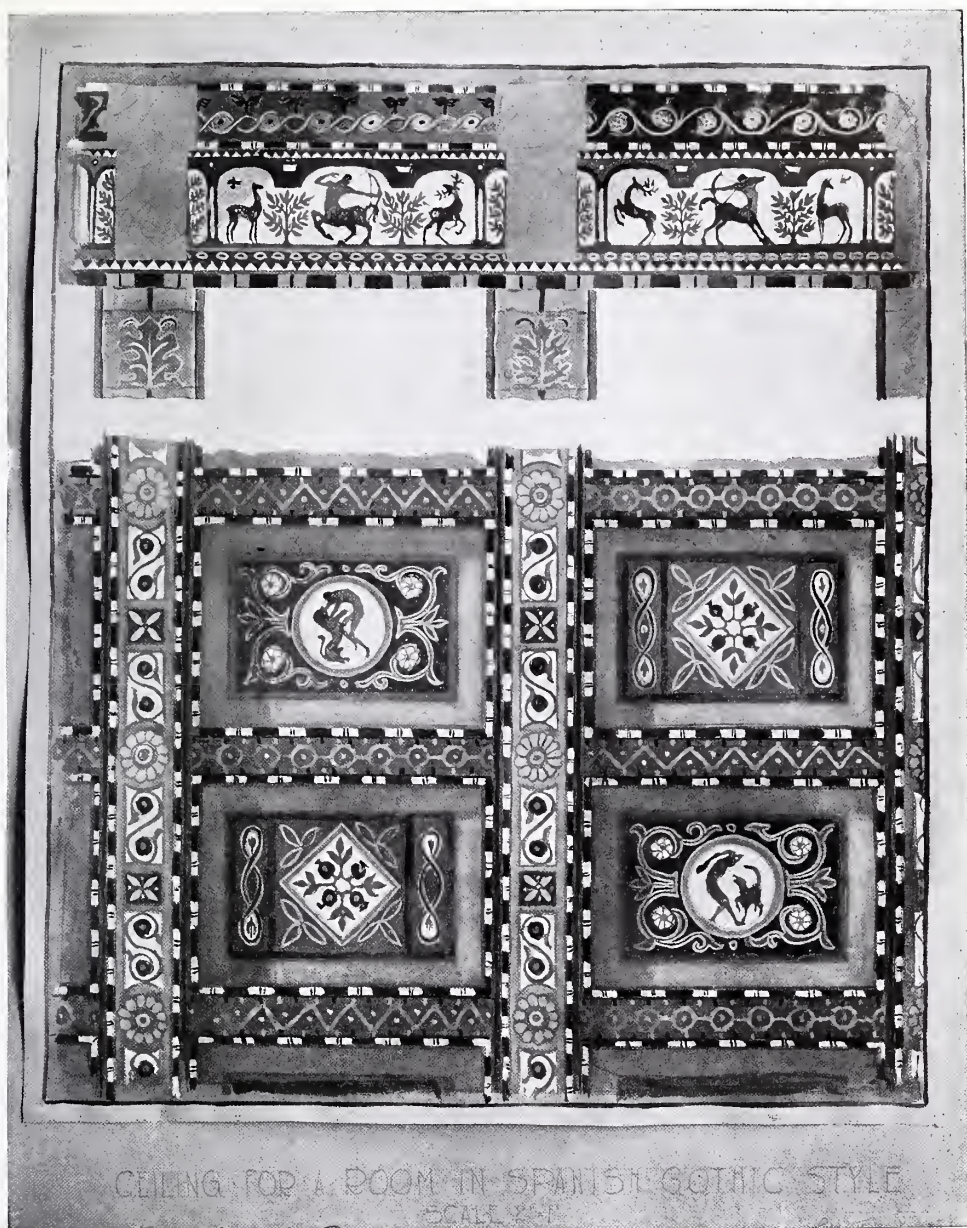
*Mention:* C. H. Mead, L. G. Kennedy, Helen Stein and H. W. Peale, School of Fine Arts and Crafts, Boston, Mass.

The second program (Elements) called for a group of six mirror frames of various historic styles to be arranged on a sheet of Imperial Whatman. Eighteen designs were submitted in this competition and the following awards were made:

*First Mention Placed:* W. C. Hirschfeld and N. C. Kettunen, Yale University, New Haven, Conn.

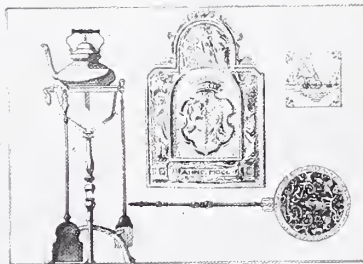
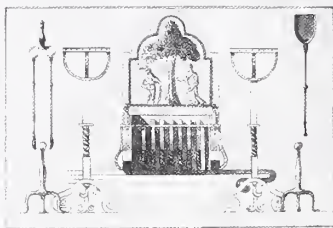
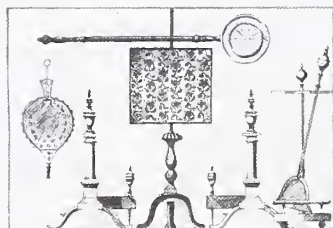
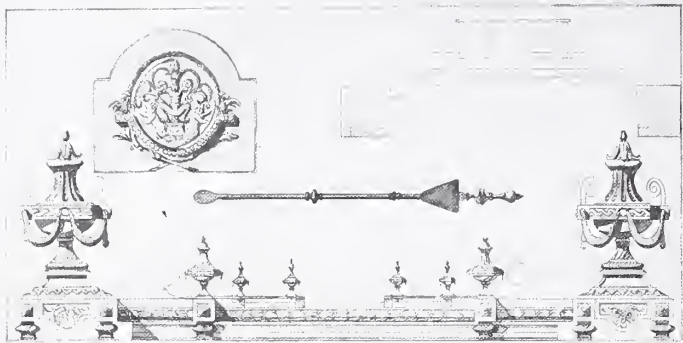
The jury for these last two competitions were composed of Messrs. Ernest F. Tyler, Henry F. Bultitude, Maitland Belknap and Shepherd Stevens.





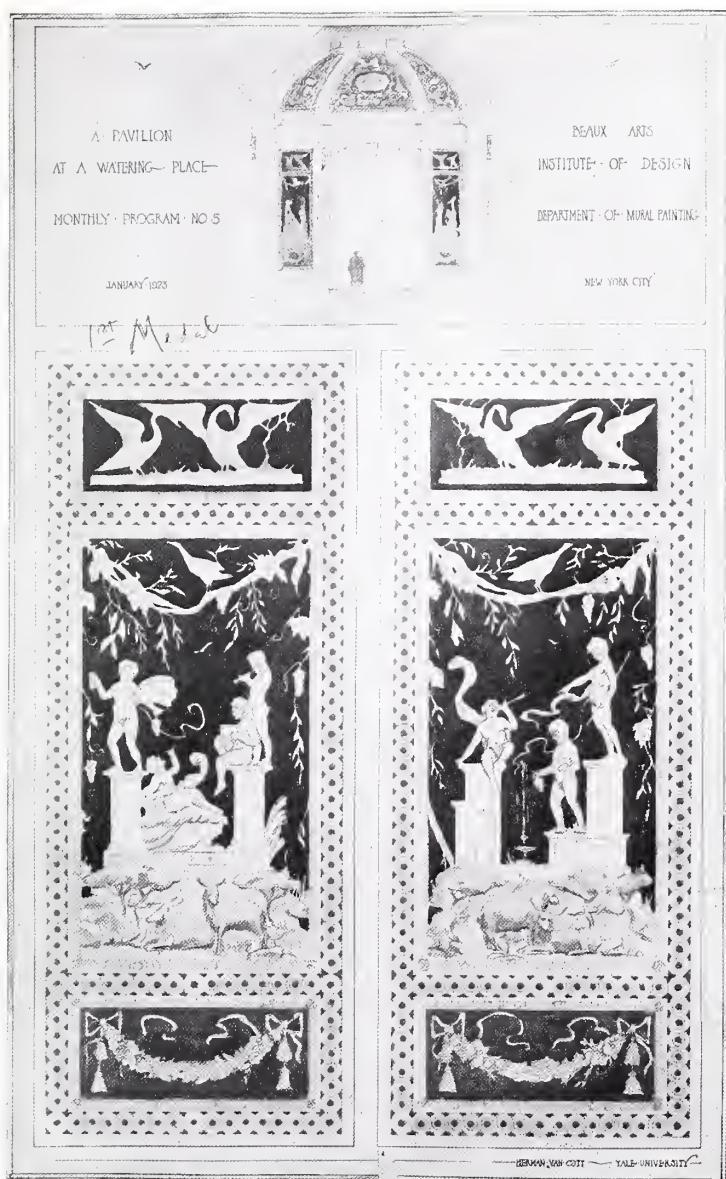
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FIRST MENTION, INTERIOR DECORATION, B. A. I. D.



PAVILION AT A WATERING PLACE  
 HERMAN VAN COTT, YALE SCHOOL OF FINE ARTS  
 FIRST MEDAL, DEPARTMENT OF MURAL PAINTING, B. A. I. D.





PANELS FOR A COURT HOUSE

TOM L. JOHNSON, YALE SCHOOL OF FINE ARTS

FIRST MEDAL, MURAL PAINTING, B. A. I. D.



PANELS FOR A COURT HOUSE

SECOND MEDAL, MURAL PAINTING, B. A. I. D.

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JUNE, 1923

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## COMRADES IN ARMS

ALPHA DELTA PHI MEMORIAL

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BY

ROBERT I. AITKEN

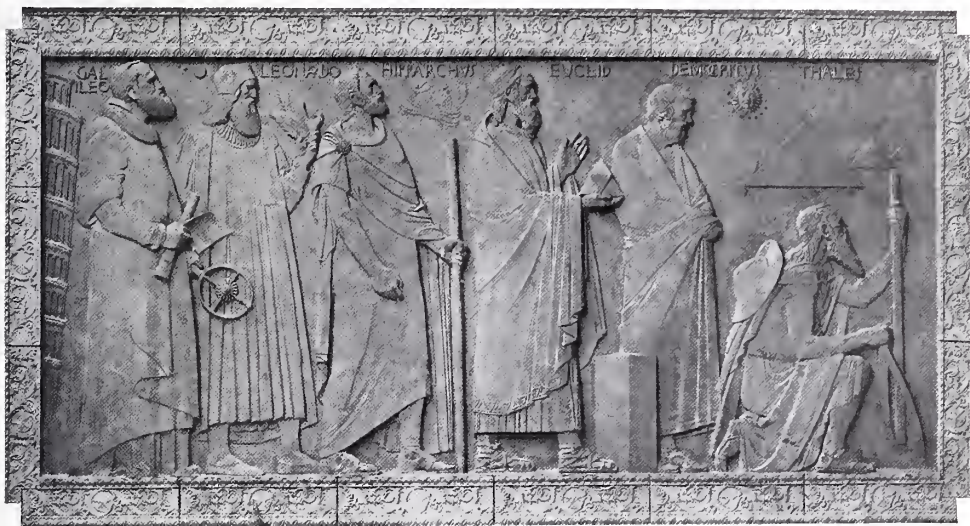
NATIONAL SCULPTURE SOCIETY'S EXHIBITION, NEW YORK

# THE AMERICAN MAGAZINE OF ART

VOLUME XIV

JUNE, 1923

NUMBER 6



PANEL FOR THE NATIONAL ACADEMY OF SCIENCE, WASHINGTON, D. C

BY LEE LAURIE

## A GREAT EXHIBITION OF AMERICAN SCULPTURE<sup>1</sup>

BY ROYAL CORTISSOZ

**T**HERE ARE two points of view from which the observer may profitably survey the voluminous exhibition organized by the National Sculpture Society at the Hispanic Museum. . . . The collection of nearly eight hundred pieces is representative of contemporaneous work, and it would be interesting enough to go through the mass looking for the good things, as upon any other occasion. But this happens to be an unusual occasion. In the buildings of the

Hispanic and Numismatic societies and the Academy and in the surrounding grounds such a display of the subject has been made as our sculptors have sighed for, one enjoying every possible advantage of space, light and air. In rising to their opportunity these artists make a positively historical demonstration, and inevitably one turns to the historical point of view, traversing the exhibition with a keen eye for objects of salient merit, but relating them all to the broad

<sup>1</sup> This exhibition, displayed both indoors and out of doors, opened (in New York, 156th Street and Broadway) April 12, and will continue until August, 1923.

This article originally appeared in the *New York Tribune*, of which for years Mr. Cortissoz has been art critic. Because of its excellence and rare critical balance, permission was sought and obtained both of the author and the *Tribune* to reprint it in the *AMERICAN MAGAZINE OF ART*.—THE EDITOR.





ENTRANCE TO PLAISANCE AND GARDEN

development of American sculpture. Whenever there is talk about a huge salon in this country the question is raised as to what justification there might be for it. Here we have an answer so far as plastic art is concerned.

There lies upon the surface perhaps the most delightful testimony that the sculptors could give to their fidelity to a sound tradition, the testimony of an adequate technique. That indispensable element in art has been with us for a long time—longer than is generally realized. When Houdon came over here to portray Washington he struck a note exactly in harmony with the temper of our eighteenth century world. He was an Academician with a strong infusion of genius. Our earlier sculptors, it is true, were Academicians without the genius. It is no use trying to fling any glamour about the figures of those pioneers who set the pace for us in their Roman and Florentine studios. But at least the pace they set was an honorable one. It demanded a certain technical rectitude, and we have gone on in that path ever since. The test was to come, of course, in the

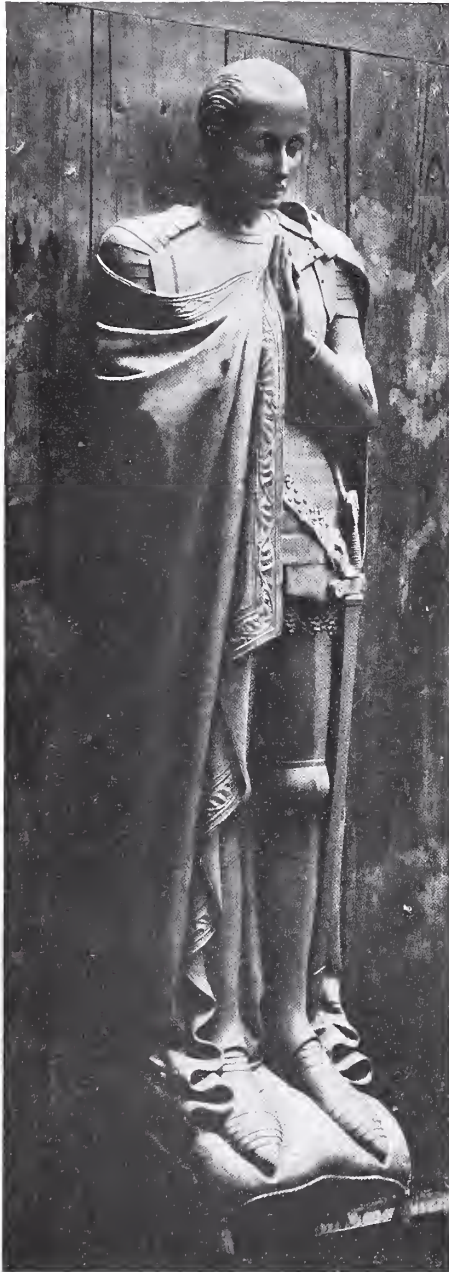
matter of personality, which is the very life blood of sculpture. It was met when men like Ward, Saint-Gaudens and Warner arose. They did more than fill out the old academic formula; they spoke each in his own idiom. Their individual gifts were obviously not to be transmitted; that was in the nature of things. But a standard of good workmanship they could and did establish. On the whole, the character of the present exhibition may be said to take its point of departure from the ideal fixed here in the '70s and '80s, the ideal which discarded the academy and sought to energize American sculpture through contact with the most modern French methods.

There are biographical notes in the catalogue and it is suggestive to observe the indications of pupilage under Falguiere, Fremiet, Chapu and the rest. Falguiere, especially, had a great hand in the training of our men. The Ecole des Beaux-Arts has been one of our constant sources of inspiration. It would be easy to infer from this something like a French drift in our school. But to do so would be to miss the truth. Let





VICTORY  
BY  
JANET SCUDDER



JOAN OF ARC

BY

ANNA V. HYATT

CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK

the reader who cares to follow up this analytical pursuit of the facts recall the characteristic atmosphere of a sculpture exhibition in Paris and he will be struck by the distinction between it and the atmosphere created by our own artists. The trait that marks the French school is a technical facility curiously regimented and sophisticated. In all save the hands of a few outstanding leaders it results in an effect positively meretricious in its glittering aplomb. We are not so facile, so sure, and by the same token we preserve in our sculpture, as so often in our painting, a fresh, unspoilt quality that in the long run is worth more than virtuosity. A striking example is supplied in the "Alexander Hamilton" of James Earle Fraser. The trace of picturesqueness in the costume is kept in beautiful subordination to the central gravity of the theme. This is a study of character conceived from within. It is an organism, not a hollow shell. Fraser was a pupil of Falguiere's, and as such must have learned a lot about the suave manipulation of surface. But a high seriousness has led him to put manual dexterity in its place. He uses modeling for a purpose of expression, not for its own sake.

That is what we would take to be the prevailing key of the present exhibition. What has become of the Rodinesquerie of Rodin, which from time to time has seemed to threaten the integrity of American sculpture? We have looked for it all over the place and have rejoiced to be disappointed in our search. If there is one thing more than another which justifies the Sculpture Society in this assertion of its artistic purpose it is summed up in two words—honest modeling. And after this we would cite the play of ideas. American painting is, in general, afraid of ideas. It treats the human figure as so much still life. American sculpture goes further afield. Conditions, no doubt, have had something to do with the matter. There have been portraits innumerable to model, portraits demanding some power of characterization in the artist. There have been public monuments to make, like the "Lincoln" of Daniel C. French, the "Commodore John Barry" of Andrew O'Connor, or the "Soldiers and Sailors' Memorial" for the navy by Hermon A. MacNeil. The painter chooses his own subject. The sculptor more often has his set for him, and





A VIEW OF THE GARDEN AT 156TH STREET AND BROADWAY



LOOKING THE OTHER WAY—POLAR BEARS BY ROTH, AND OTHER WORKS

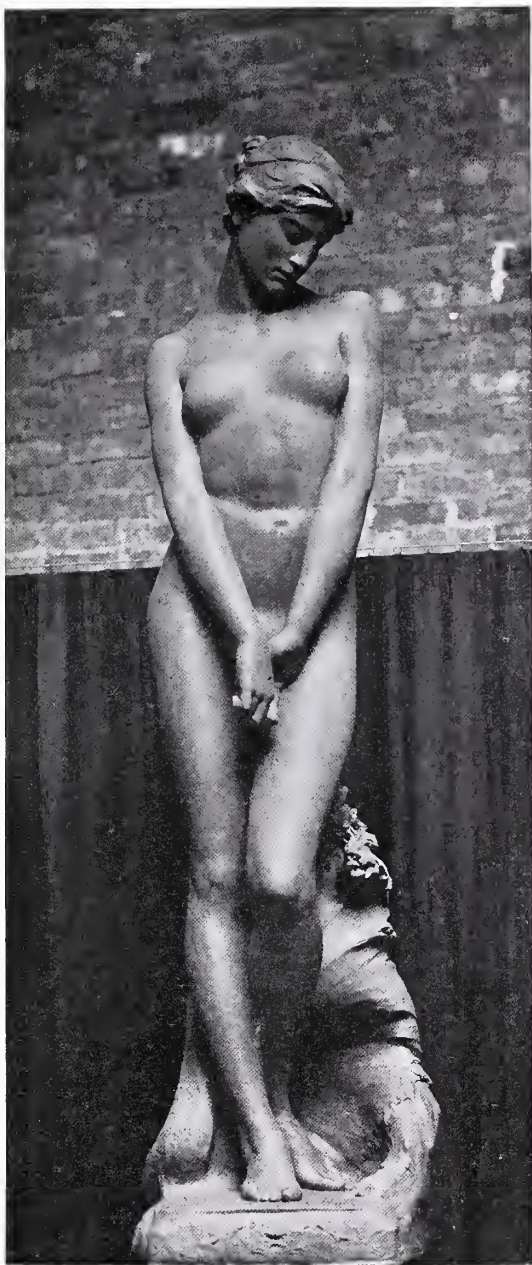




COMEDY

BY

C. P. JENNEW EIN



INNOCENCE

BY

GEORGE E. GANIÈRE





GARDEN, SHOWING TIGERS BY A. P. PROCTOR, VENUS AND ADONIS BY MACMONNIES, EUGENE FIELD MEMORIAL BY MCCARTAN, ETC.

with it there comes a direct appeal to the imagination. It is the adequacy of his response that impresses the visitor to this show. Mr. Charles H. Niehaus is purely classical in his "Francis Scott Key Monument," and falls, we suppose, into the category of academic types—but how admirably does he realize an idea! All through the exhibition we come upon this same exercise of the constructive imagination, this ability of the American sculptor to get outside himself and the ordinary issues of studio life, conveying an impression not alone of good technique but of lively thought.

This is where we stray irresistibly into the indulgence of a hunger for "the good things." They are many and they are varied. We note the true woodland grace—and muscularity—of Mr. Calder's "Last Dryad," and in a moment or two we are absorbed in the martial vigor of Mr. Aitken's "Camp Merritt Memorial." We make the transition from the monumental dignity of Mr. Henry Hering's "Energy in Repose" to the sketch by Mr. McCartan, a nude nymph accompanied by a prancing goat, which in its light

gayety is as inspiring as a decoration by Clodion. The lovely dancing "Nymph" of Mr. Allan Clark, exquisite in form and movement, has sympathetic but totally different companions in the "Fragilina" of Mr. Attilio Piccirilli, the "Victory" of Miss Janet Scudder, the "Sketch for Fountain" by Mr. Isidore Konti, and, indeed, a score or more of other statues. There is poetic feeling in much of this sculpture, there is sensuous beauty which happily does not pass into the coarseness not infrequently encountered in France, and, best of all, there is a flowing grace which avoids the thin elegance, again so often characteristic of the Paris Salon. There is even humor here and there. One of the brightest spots in the exhibition is that made by the amusing "Narcissus" of Mr. A. A. Weinman.

There is, as we have said, poetic feeling, sometimes declaring itself in veritable tenderness, yet in the main it could hardly be said of American sculpture that there is any great subtlety about it, that it has any great depth. The famous "Adams Monument" of the late Augustus Saint-Gaudens



is the shining landmark of creative art in American sculpture—the one prodigious embodiment of thought and feeling that we have in our plastic art. There is nothing here at all in the mood of that heroic piece. We

means inspiration at a white heat, it means truly creative art, and on that score American sculpture as it is set forth in this exhibition is weak. We think. We feel. We model with an earnest emotion. Witness



NARCISSUS

A. A. WEINMAN

wonder how far this, too, is to be referred to current conditions, which call more often for garden decorations than for some unique struggle with an imaginative problem. The occasion for a high emotion is not invariably absent. Mr. Edmond T. Quinn, for example, has been offered it in his war memorial, and the "Victory" he achieved is a noble figure. But we look in vain for figures summoned out of the clay with that imperious intensity which gave us the "Adams Monument," or that in France moved Dubois to do things like his "Jeanne D'Arc" and his marvelous statues for the tomb of Lamoriciere. It

Mr. Albin Polasek's "Man Chiseling His Own Destiny." But we do not arrive at the glowing, new-minted and unforgettable conception which takes us by storm when it comes—a thing of equal originality and beauty. On the other hand, that is a consummation rare anywhere. How often has a Dubois arisen in French sculpture?

We miss power of invention, telling especially in respect to design, and we miss the magic of style. That is a delicate point, on which it is dangerous to dogmatize. In one respect we have made a tremendous advance upon the habit of our sculptural forefathers.



THE BIG DUCK

EDITH BARRETT PARSONS

There is no such uniformity of manner to be reckoned with in this show as was to be reckoned with in our sculpture before the Civil War. There is personality visible in divers directions. Look at the works of J. E. Fraser, Paul Bartlett, Rudolph Evans, Edward McCartan, George Grey Barnard, Andrew O'Connor, Herbert Adams, and so on through a list that might be made thrice as long. Every man in it has something to say for himself, an accent that is his own. It is, possibly, a question of degree. Individuality is there, yet it is seldom, if ever, uniquely compelling—a state of affairs more readily felt than defined. The strength

of the situation resides in that fresh, unspoilt quality to which we have alluded. At least style in American sculpture is genuine, so far as it goes.

It is noticeable that the tendency in some quarters toward a deliberate search after stylistic modes does not altogether carry conviction. There is great beauty in the "Diana" of Mr. Paulanship, in the "Philomela" of Mr. John Gregory, in the "Cupid and Gazelle" and numerous other engaging fancies of Mr. C. Paul Jennewein. But those members of a fairly large group of artists with archaic leanings seem to be seeking a diversion into channels alien to



BAPTISMAL FONT

ELSIE WARD HERING

the fundamental progress of our sculpture, channels leading toward only a specious and passing achievement. They get distinction of silhouette, they get a certain decorative interest, and it so happens that they are among our most proficient craftsmen. But they leave an impression as of types moving about in worlds unrealized. Beneath their alluring contours there lies no truly sculptural core, and such style as they do beat out has a faetitious, archacological air. Chauvinism in these matters is of all things the most abhorrent, yet it is not really a strained partisanship but only common sense to say that if our plastic salvation lies anywhere it

lies in a consistent Americanism, in avoidance of any kind of scholarly preciosity. It is toward that unedifying bourne that the archaic men are heading.

Is there anything talismanic in what we have ventured to call Americanism? Not if the word be superficially interpreted. But consider it as meaning that honest craftsmanship on which we have paused, a wholesome detachment from the formulas of the very French school in which we have been so largely trained. There is an odd confirmation of the point, then, in the Italian contingent here present. It is a contingent whose numerical strength may surprise the





AMERICAN ACADEMY OF ARTS AND LETTERS GALLERY

visitor once he has set about tabulating the names represented. They stand in some cases for mature effort, in others for the younger men. The interesting thing is that these numerous foreigners, born in a land where the tradition of Donatello has been buried deep under the empty artifice of skilled but uninspired fingers, have felt the impact of American thoroughness and sincerity. Consider Victor Salvatore's superb bust of "Mrs. Chapman," or Attilio Piccirilli's "Boy of the Piave," or Leo Lentelli's "Bather." How completely removed they are from the Camp Santo stuff which has been poured out for generations in Italy! It is a reasonable assumption that it is their new environment that has led these men to their new development, that the Americanism of which we speak is not an idle phrase. We feel it in the Sculpture Society's exhibition as one of the most precious boons that our plastic art has given us.

We despair of citing the evidence in detail. The collection is too huge for that. But of its broad lesson there can be no question.

It shows us how vitalized American sculpture is by honest workmanship and fine feeling, by richly interpretative if not creative imagination. In portraiture, in the ideal figure, in decorative and in monumental sculpture we have unmistakably a school. And, apropos of the scale of this exhibition, it may be added that the school is a very large one. Partly, to be sure, this fact is attributable to a cause not wholly cheering. "The trouble with the American school," a distinguished leader in our sculpture said to us not long ago, "is that sculpture is the easiest of all the arts." That is very true. The veriest tyro can evolve a plausible shape out of a lump of clay. The profession has its due burden of mediocrities to carry. But the exhibition at the Hispanic Museum has been organized with astonishing freedom from the deadening influence of those unhappy intruders. The comparatively few who have crept in are lost in the ensemble. There is nothing to mar the seriousness and beauty of this episode in our art history.



JAMES PEALE AND HIS FAMILY

JAMES PEALE

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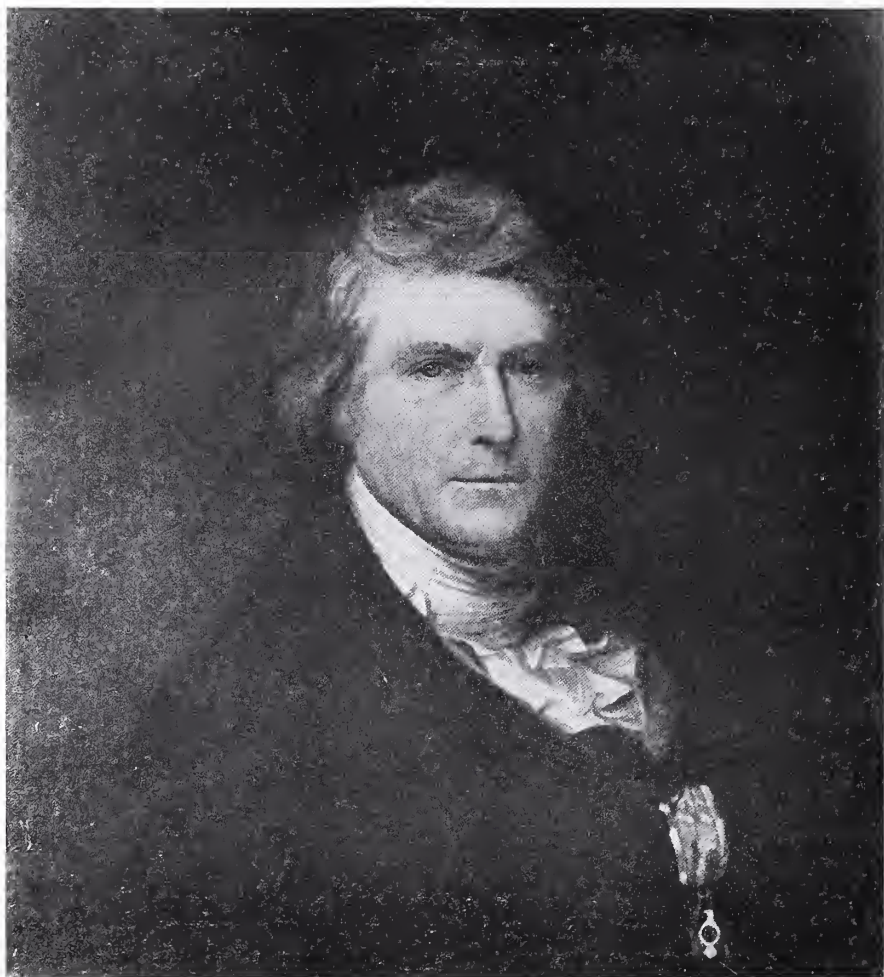
## THE PEALE EXHIBITION

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

ONE OF the most notable exhibitions of the year, possibly of many years, was that of portraits by Charles Willson Peale, his brother, James Peale, and his son, Rembrandt Peale, assembled by the Pennsylvania Academy of the Fine Arts and held in its galleries in Philadelphia from April 11 to May 9. The catalogue, which in itself is a contribution to the history of American art, listed 317 exhibits—277 oil paintings, the remainder miniatures. In the foreword of this catalogue—which, by the way, contains numerous illustrations and most carefully prepared data concerning the exhibits, a veritable “Who’s Who” of Revolutionary days in America—acknowledgment is made of indebtedness to Mr. Horace Wells Sellers, a descendant of Charles Willson Peale, and

Mr. Mantle Fielding, both well-known architects of Philadelphia, as well as to Mr. Wilfred Jordan, the curator of the collection at Independence Hall, for advice and co-operation in locating, listing and selecting the paintings, and also to the numerous lenders, public institutions and private owners.

Peale, the elder, it will be remembered, was one of the founders of the Pennsylvania Academy, the oldest art institution of its kind in the country. He was born in Chestertown, Queen Annes County, Maryland, in April, 1741, and his birth is recorded in the vestry records of St. Paul’s Parish, of that county. His father kept the first free school at Charlestown, Maryland, but died when his son Charles was only a lad. He



SELF PORTRAIT

JAMES PEALE

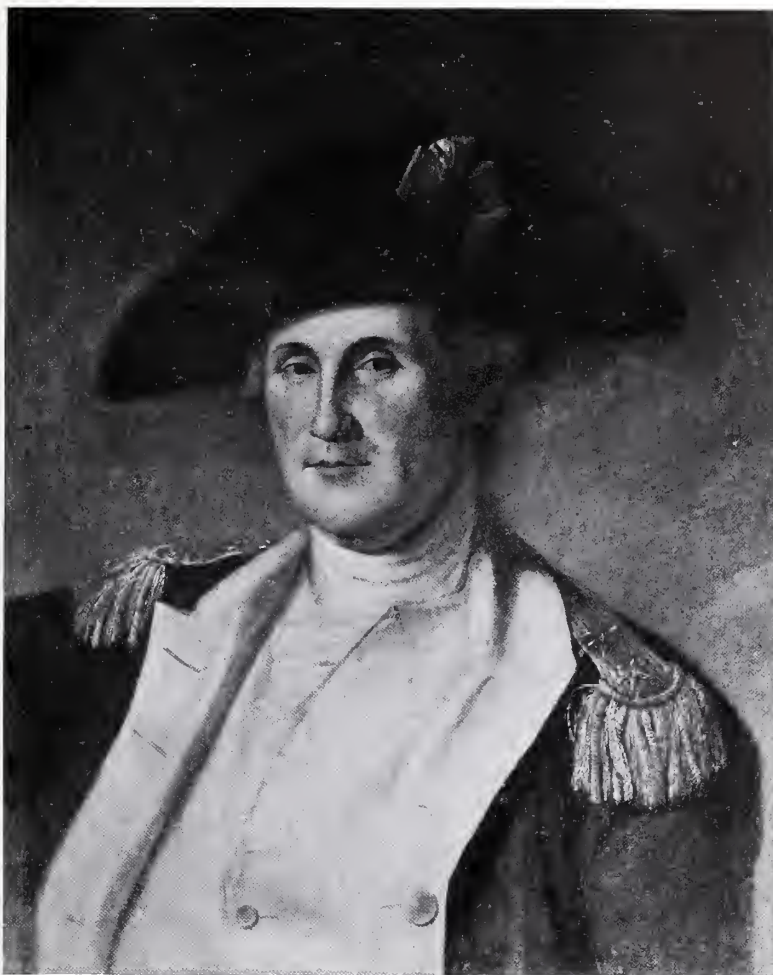
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was therefore apprenticed at the age of thirteen to a saddler of Annapolis, later becoming a clock and watch maker, which occupation led him to silversmithing. From earliest boyhood he had a fondness for drawing, and for no reason that anyone can explain, save the urge of inherent talent, attempted landscapes and portrait painting on his own initiative, without instruction, without the inspiration of examples.

He was an enterprising person, a zealous son of freedom. From John Hesselius, the younger, who was then living in the neighborhood of Annapolis, he got some instruction in painting; later he traveled to Boston

and had some lessons from Copley. It was Charles Carroll of Carrollton, who, recognizing his talent, became his patron, raised a subscription for his benefit, secured a letter of introduction for him to Benjamin West, and sent him to London, where he remained for two years. He was not, he says in his journal, contented to know how to paint in one way, but engaged in the whole circle of arts, learning modeling and casting in plaster, and mezzotint engraving. Returning to America in the spring of '69, he not only found profitable employment in portrait painting in Maryland, but also in Virginia and Pennsylvania. In 1776, he removed his





GEORGE WASHINGTON

CHARLES WILLSON PEALE

OWNED BY STATE NORMAL SCHOOL, WEST CHESTER, PA.

family to Philadelphia and established a studio on Arch Street. During the period of the Revolution he served in the army as a first lieutenant and later as a captain, and while he served he continued to paint portraits, among them a number of Washington. As early as 1794, he attempted to establish in Philadelphia an association for the encouragement of the fine arts. Nine years later his ambition was rewarded by the establishment of the present Pennsylvania Academy. James Peale, his brother, was induced by him to take up art, and did admirably, specializing, however, in miniatures. Rembrandt Peale was sent by his

father to London to study under West. He studied also in Paris, and while there painted portraits of David and Houdon, both of which are now owned by the Pennsylvania Academy. He lived until 1860.

A remarkable feature of the Peale exhibition was the fact that it included thirty-two portraits of Washington, no two of which were alike. These portraits were painted at different times during Washington's life, and in the fifty years thereafter, the first being when he was a young squire in Virginia before the Revolutionary War, the last being the seventy-fifth copy made by Rembrandt Peale when he (Peale) was in his eighty-



MRS. DAVID BEVERIDGE

BY

CHARLES WILLSON PEALE

OWNED BY CLEMENT B. NEWBOLD, ESQ.



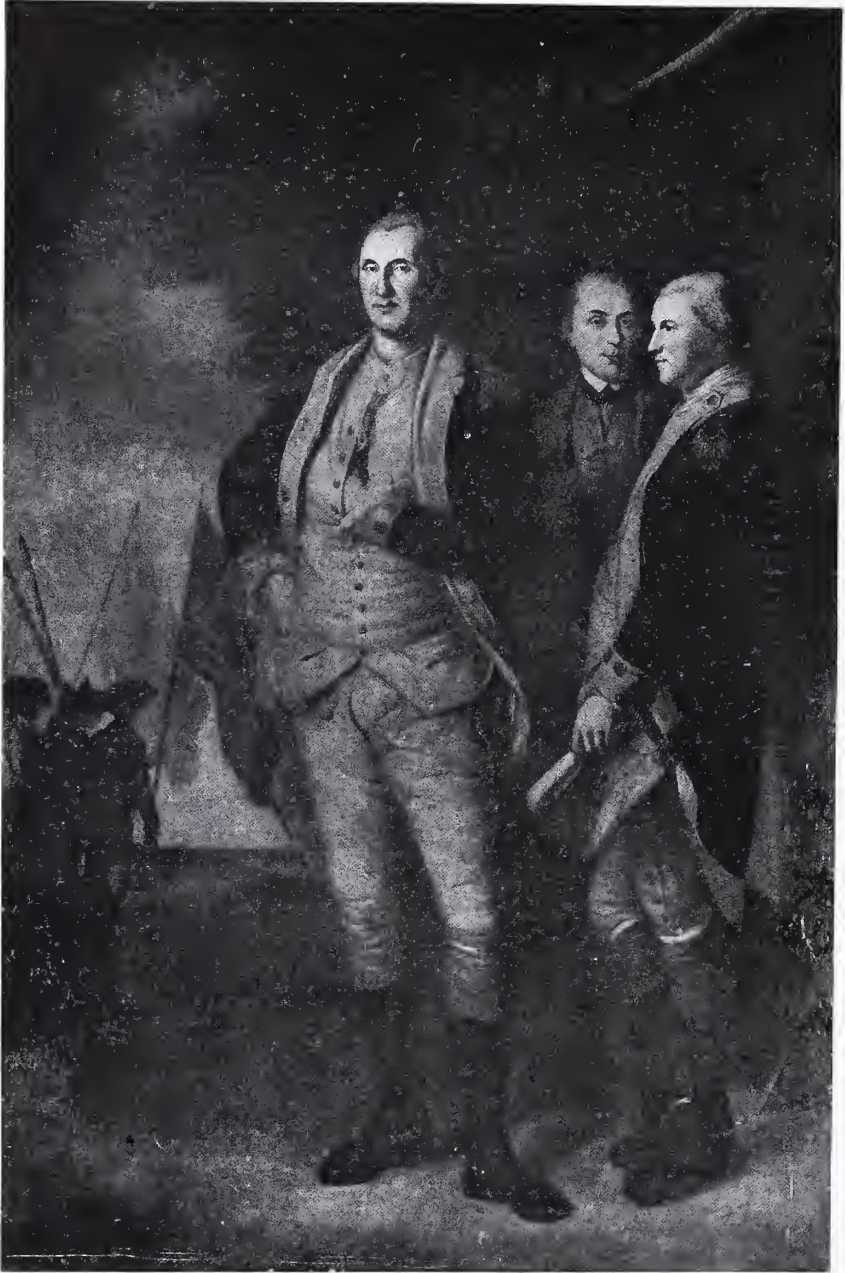
JOHN CADWALADER, WIFE AND CHILD

BY

CHARLES WILLSON PEALE

OWNED BY JOHN CADWALADER, ESQ.



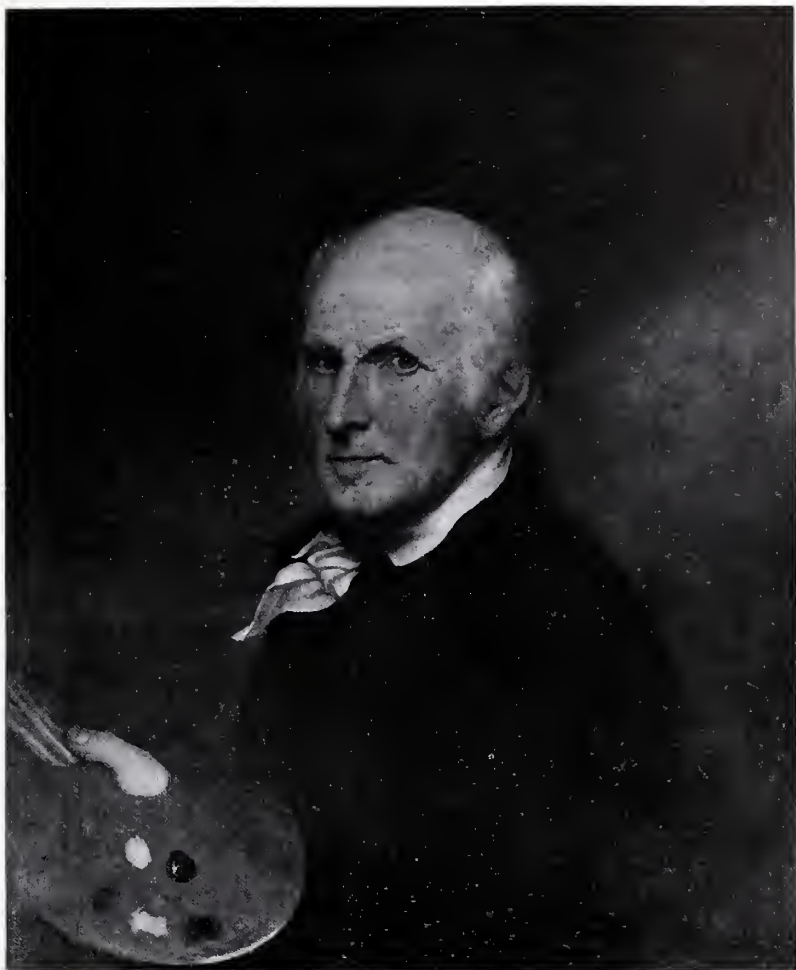


WASHINGTON, LAFAYETTE AND TILGHMAN

BY

CHARLES WILLSON PEALE

OWNED BY THE STATE OF MARYLAND



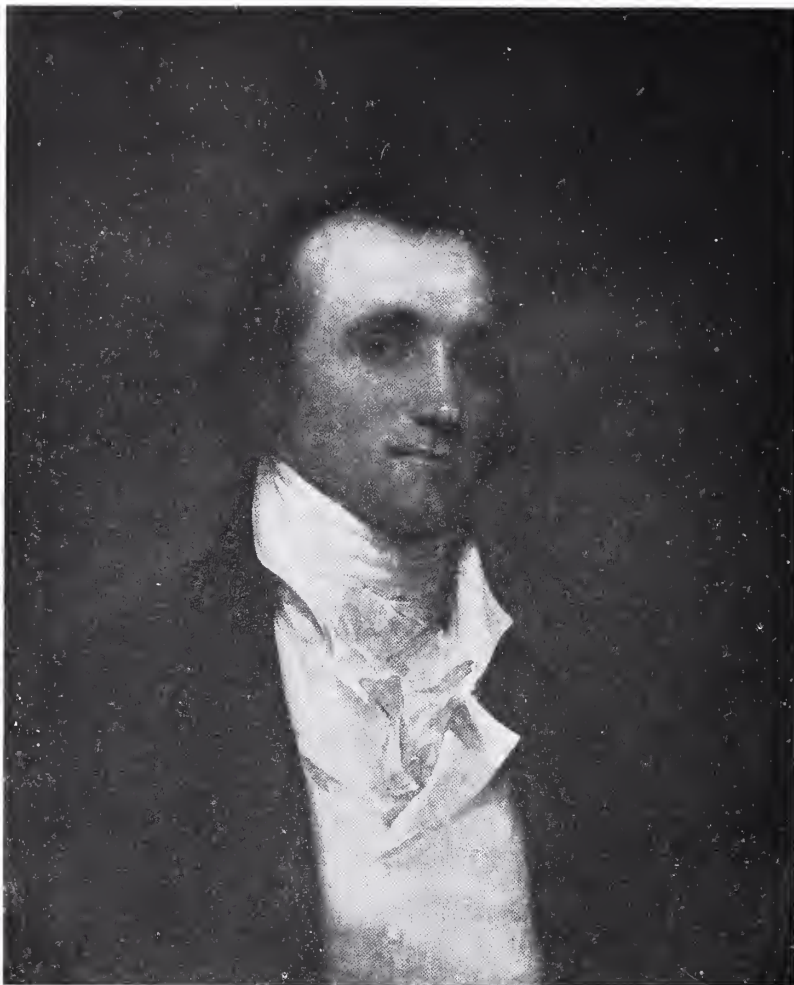
SELF PORTRAIT

CHARLES WILLSON PEALE

OWNED BY MRS. SABIN W. COLTON, JR.

second year. There was an unusual portrait bust of Washington painted by Charles Willson Peale at Valley Forge in the winter of 1778, the canvas used by the artist being a piece of blue and white twilled bed ticking. Peale, it will be remembered, was in command of a company at Trenton, Princeton and Monmouth, and in the midst of his soldiering painted portraits of the great Commander-in-Chief. Famous among these are the four full lengths, representing Washington at the periods of the Battle of Princeton, at Valley Forge and a little later, and then with Lafayette and General Tilghman after the surrender of Yorktown, all of

which were included in the exhibition. These intimate portraits of Washington in the field, together with the earliest portrait representing him as a Virginian in the costume of a colonel in the local militia, painted by Peale in 1772, give the historian opportunity of judging the true George Washington. It is said that after the Revolution the first authentic portrait of Washington was repainted by the artist, and that there the facings of the uniform were changed from red to buff. There were numerous examples of the so-called "port-hole" or casement portraits of Washington by Rembrandt Peale, which represent a composite of the



BENJAMIN ORRS PEERS

REMBRANDT PEALE

OWNED BY THE EHRRICH GALLERIES, NEW YORK

Washingtons as painted by his contemporaries and show the subject either in military or civil attire.

The variety, yet similarity, of these Washington portraits afforded interesting material for discussion and consideration. But to many the portraits of the less great were artistically more interesting, for in most instances they were more direct, simple, sincere.

The early Peales were found to be not a little in the manner of Copley, or even the less well-known American portrait painters of pre-Revolutionary days. The latter works were more suave and sophisticated.

The men as he portrayed them were manly and individual, satisfying one's idea of the appearance of our nation builders. Some of the early portraits were charming as works of art, naively simple, good in color, well modeled and direct. How they could have been so good under the circumstances is the mystery. The women's portraits were peculiarly charming, such, for example, as that of Mrs. David Beveridge, lent by Mr. Newbold, of Philadelphia, or that of Mrs. Thomas Cadwalader, lent by John Cadwalader; or again Mrs. Tench Francis, Jr., born Anne Willing, great grand-daughter of Edward Shippen, lent by Dr. Henry M. Fisher—





MRS. TENCH FRANCIS, JR.

CHARLES WILLSON PEALE

OWNED BY DR. HENRY MIDDLETON FISHER

beautiful works, full of femininity and grace. A portrait of Mrs. Margaret Harwood by Charles Willson Peale had a suggestion in it of Hogarth; the Cadwalader family group and the Mifflin family portraits, the latter lent by the Metropolitan Museum of Art, were distinctly in the early tradition and of engaging interest.

Among the masculine portraits by Charles Willson Peale, that of Captain Robert Allen, most closely approximated a work by one of the great representatives of the English school, though it had numerous seconds.

Rembrandt Peale was particularly well represented by portraits of Benjamin Orrs

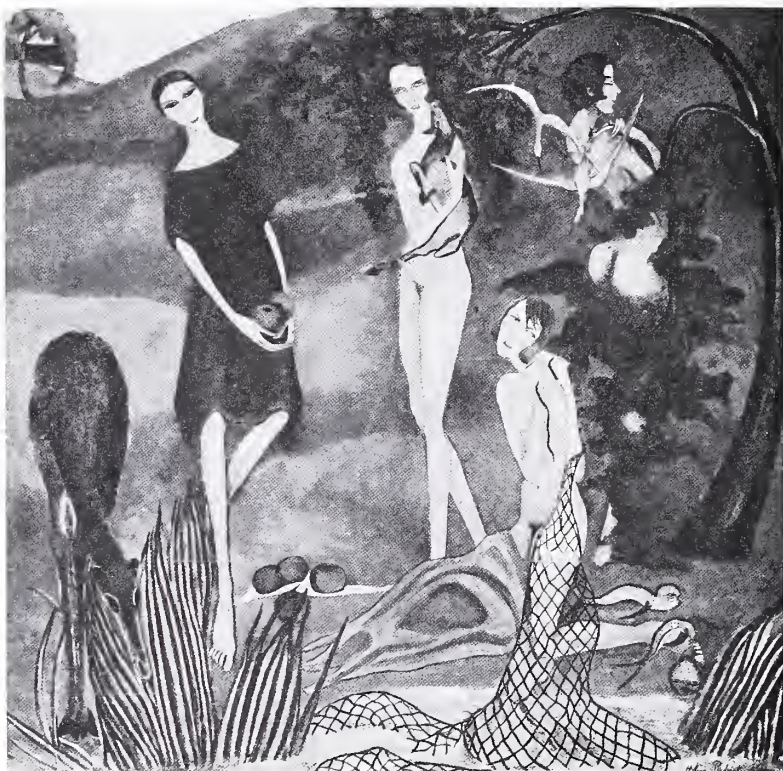
Peers, of Richard Peters, of Andrew Jackson, and of his wife, Mrs. Rembrandt Peale, the last strikingly modern in its flavor.

Not the least interesting feature of this exhibition were the portraits of the Peale family, Charles Willson, by himself, and by his son; James by Charles Willson Peale; James Peale by himself; Rembrandt Peale, likewise a self-portrait; and Mrs. C. W. Peale, by Charles Willson Peale. These Peales were kindly visaged men, and their high foreheads and strong but delicately modeled features give indication of their intellect and sensitiveness to things of beauty.

Exhibitions of this sort should go far to awaken national pride and to evidence the fact that art is an inherent instinct—a craving of man for expression, not merely a trade, but also that good craftsmanship gained through apprenticeship goes far toward assisting worthy production.

Among the lenders to the exhibition were the City of Philadelphia, the American

Academy of Natural Sciences, the American Philosophical Society, the Historical Society of Pennsylvania, the Worcester Art Museum, the Brooklyn Museum, numerous descendants of the Peale family, Herbert L. Pratt and Charles Allen Munn, of New York, Herbert DuPuy, of Pittsburgh, John Frederick Lewis and Clement B. Newbold, of Philadelphia, and many other private collectors.



IDYL

PERDRIAT

## THE MODERN ART OF EUROPE AND JAPAN

### A NOTE ON TWO RECENT EXHIBITIONS

**S**IMULTANEOUSLY the Pennsylvania Academy of the Fine Arts set forth this spring exhibitions of paintings by modern Japanese artists and of paintings and sculpture by the so-called European modernists. It was a happy thought to bring the works of these eastern and western

artists into comparison, for the modernist movement in Europe is founded on a desire for simplification which the artists of the Orient practice to perfection.

Every open-minded person has a fear of being uncharitable to new movements, particularly when past one's youth, and





LANDSCAPE

DRAIN



JOY OF LIFE

MATISSE





COCKSCOMB

BAKUSEN (TSUCHIDA)

therefore liable to conservative opinions. Not seeing the works of modernists for some little time one can reason oneself into a spirit of charity, an attitude of receptive confidence, but modernism in art seems to be more intelligible when explained than seen, to be oral rather than visual, and the shock one got on viewing the exhibition

of the modernists in the Pennsylvania Academy, after seeing the Peale exhibition and finding delight in the works of the modern Japanese, was quite terrific. Undoubtedly the work by these Europeans is not that of amateurs; it is not bad painting, it is purposeful, but it is unlovely to look upon, and it is unintelligible to the majority,



PHEASANT AND FLOWERS

GOUN (NISHIMURA)

and if one speaks a language which none understands, in most instances it would be as well to be silent. Certainly the art of the modernists adds no atom of beauty to the world, though it may in time lead away from convention and, by engendering thought, lead to a better expression in the future.

Albert C. Barnes, who has lately established a museum in a suburb of Philadelphia, contributed the introduction to the catalogue, in which he makes a strong defense of modernism, drawing analogies between the art of painting and the art of music, and frankly expresses his own preference for the works of modernists over those of





A LANDSCAPE

KEIGETSU (MATSUBAYASHI)





EMPRESS KOMIO

REIKA (KIKKAWA)

the earlier schools. In showing these paintings and so-called works in sculpture, the Pennsylvania Academy gave the residents of Philadelphia an opportunity to see the supposedly best examples of the leading modernists, so that they could judge for themselves what the movement was and what it means; and if visitors used their eyes and their brains and were not hypnotized by being told that what they could not understand was beyond their comprehension, it should have been a valuable experience.

The modern Japanese artists are apparently looking over their shoulders, as well as into the future, for the group represented in the exhibition, which was obtained through the courtesy of Yonezo Okamoto, were all according to old tradition—flowers, animals, landscape, figures, done in the style of the great master painters of China and Japan, very beautiful works, finely and most artistically rendered, showing distinction of style and a keen sense of artistic values, as well as that ineradicable feeling which the orientals have for decoration.

## WHEN COLUMBUS RETURNED TO SPAIN

### A PAGEANT AT THE UNIVERSITY OF PENNSYLVANIA

ON THE evening of Thursday, the 12th of April, the faculty and students of the School of Fine Arts of the University of Pennsylvania gave a Spanish pageant, the fourth of a series of biennial pageants given under the leadership of the Department of Architecture that have been so successfully presented as to be considered among the important events in the art life of Philadelphia. The first was Greek, the second Byzantine, the third Florentine. The most recent was Spanish, depicting the return of Columbus, after his discovery of America, to the Court of Ferdinand and Isabella.

For the occasion the great draughting room of the School of Architecture was converted into a square in a seaport town in Spain in the last decade of the fifteenth century. At one end were seen the ships of Columbus, moored to the wharf; at the other the dais of Ferdinand and Isabella, while between, on the long wall which was made to represent a street front, were a Spanish inn, an antique shop with awninged entrance, a Moorish loggia, a monastic chapel, a walled fountain of attractive design. There are over two hundred architectural students and they, their colleagues in other branches of the School of Fine Arts, members of the faculty and their friends, all came in costume, so that the assemblage, more than five hundred strong, presented a varied and colorful array of knights and ladies, fearsome Indians in gaudy war paint, gloomy inquisitors, dark-skinned Moors, gallant

Crusaders, representatives of the Courts of France and Italy; jolly strolling players, jesters, court fools.

There was general dancing for an hour or more; then the heralds proclaimed the approach of the pageant, and those who did not participate therein grouped themselves against the walls and formed a throng of spectators in keeping with the scene.

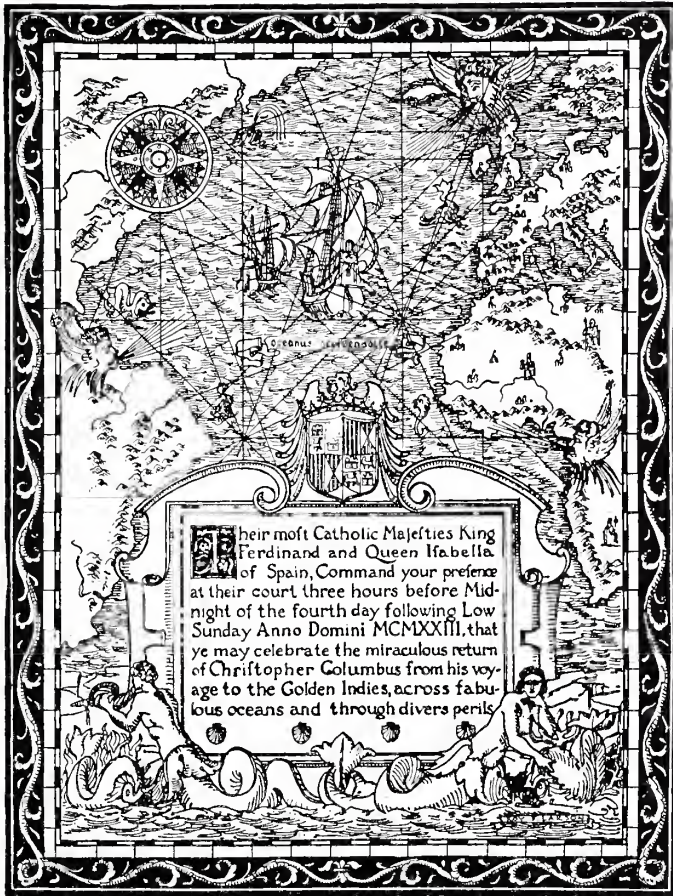
The pageant itself was well planned. It was led by Professor and Mrs. Paul Cret, representing the persons of King Ferdinand and Queen Isabella, who, after treading their way once around the great hall under their regal canopy, ascended the dais and took their places in their throne chairs. Then came Columbus, carried in a litter, more royal than royalty itself, answering the salutes of the enthusiastic populace, reclining gracefully, posing to perfection. The presentation followed, and shortly it was all over, their majesties descending from the throne to lead off in the dance.

These pageants have a particular artistic significance because, under the leadership of architecture, the other arts in the city are brought into cooperation and bound together, and a delightful feature of the recent pageant was a Miracle Play, presented at the close of the pageant by representatives of the Pennsylvania Museum School of Industrial Art. A stage was constructed almost as by magic, and a Gothic tryptich was set up thereon. In the main panel was posed the Virgin, and, in the wings, kneeling angels.



Before this great work of art students of painting sat them down and in pantomime were instructed by their masters. All but one gave up the task, and he finally nodded in despair. Then came the miracle—the

educational enterprises. They are considered by the faculty to be a part of the course of training for architects, and undertaken by the students with a real zest in eagerness to apply their knowledge in the production of a



INVITATION TO PAGEANT

ORIGINAL 7 $\frac{3}{4}$ " BY 9 $\frac{3}{4}$ "

figures, stepping out of the frame, touched the canvas, and behold, a masterpiece was seen thereon. The teacher returned, the student awoke, and, despite his bewildered denial of authorship, was proclaimed a genius. A pretty little play, beautifully given and in a way typical of the entire undertaking, which had its educational as well as its festive side.

Such pageants are indeed ambitious edu-

thing of beauty. An enormous amount of study goes into the work, which takes on for the time being the appearance of play.

Among those in attendance, privileged to view the pageant from the guests' gallery were His Excellency the Spanish Ambassador and Madame de Riano, who not only lent their presence as patrons but also gave in advance invaluable advice, which helped to insure historical accuracy.





AFTER-THOUGHTS OF EARTH

ARTHUR B. DAVIES

AWARDED MEDAL OF FIRST CLASS AND \$1,500

## THE CARNEGIE INTERNATIONAL EXHIBITION

BY PENELOPE REDD

IT HAS become the accustomed mode for critics to use as much space to record the absentee moderns from the Carnegie International Exhibition as to consider the exhibitors present. Ostentation is too frequently the cause of the irrelevant criticism produced by this attitude. Certainly the current international exhibition should not be subjected to the critic's ambition to appear erudite because an honest attempt to organize the twenty-second international exhibition as a representative one has been made. It approximates what the distinguished painters of the countries in the exhibition desired to represent their current national art. It does not include the extremists of any country but endeavors to show the modern trend in men of unquestioned integrity.

In the matter of prize awards, the Americans carried off the honors with the French second, the English next, and the Belgians last. It is significant that none of the other groups received mentions. "After-thoughts

of Earth" by Arthur B. Davies, which was awarded first prize, is not as fine as his canvas which was awarded the Clarke prize at the Corcoran gallery some years ago. It is curious to observe the surmises of visitors confronted by this painting, which bears the double significance of first prize and sale within two hours of the exhibition's opening. The picture is so emotional that it suffuses the spectator to the confusion of his power of analysis. The figures in the foreground are obviously annoying, regardless of the well-sustained rhythm and the color, which is peculiarly rich and glowing with jewel-like intensity. They are of the epicene type that Davies affects in his symbolic paintings. The landscape background is exquisite and truly gives the essence of dreams. This painting, however, does not promise the enduring quality to be found in some of his aquatints. In the medium of aquatint, he has even a richer effect of color and a more decisive statement. In the aquatints, he shows less of the passive



THE HUNTER

EUGENE SPEICHER

AWARDED MEDAL OF THE SECOND CLASS AND \$1,000

and nether and more of the positive and enduring.

The silver medal was awarded to "The Hunter" by Eugene Speicher. There is not a painting in the collection to rival it in sincerity of conception and in technical achievement. He has incorporated the fundamental of all great portraits—character—and has succeeded well. His deliberate craftsmanship is vitalized by his earnest desire to make every spot of his painting expressive of his theme. One knows that Speicher will go far. He has intelligent comprehension, genuine strength and an untiring application. He has submerged the facile in his struggle toward the profound.

The two honorable mentions given to Americans were happily away from pretty painting and consistent with the majority of the paintings selected for honors. "Portrait of Aileen Cramer" by Henry McFee emphasizes the superior talent of Speicher. McFee has made a creditable painting, convincing in form, but less intelligent in its solution than the Speicher canvas. C. Foster Bailey, a newcomer from Paris, was welcomed by an honorable mention for his painting, "Still Life." His admiration for the French manner is obvious in his work. The composition is lively and the color pleasant.

There are fifteen Americans as gallery

guests of the international, who, in common with McFee and Bailey, have not been received in Pittsburgh previously. Some of the fifteen are well known in other cities. Burtis Baker, Ross E. Braught, Putnam Brinley, George Harding, Eugene Higgins, Eric Hudson, and Kenneth Miller follow the usual circuit of American exhibitions. Robert W. Johnston and Edith Sealy, however, are not so well known. They are both Americans resident in Paris and bear the imprimatur of the younger generation. Johnston's "Mother and Child" at first glance has a Mantegna-like adaptation of modernism in the modeling of the figures but a provincial sweetness in the face of the woman. Indeed, all of the young Americans abroad bear the imprint of the newer French movements.

It goes without saying that the most representative of the American painters are hung in their accustomed places in the two main galleries. There is in their works a splendid unity of fine craftsmanship that no foreign nation surpasses. To catalogue the paintings from Katherine Langhorne Adams down to Charles Morris Young is to repeat the reviews on the cream of the winter's exhibitions by our native painters.

Sargent, of course, sends the most brilliant showing of the older Americans, who by reason of residence abroad are seldom seen in the American annual collections. His portrait of "Mary, wife of Hugh Hammersley" is at his dexterous best. The vivacity of the composition, which shows an exceptionally pretty woman in a rose velvet gown, is not found elsewhere in the exhibition. Sargent's second painting, "Portrait of Mme. Paul Escudier, Paris," is less brilliant but richer. Elizabeth Nourse and Florence Este send typical paintings, as does Walter Gay. The last contribution of the late Sir James J. Shannon, "Flora and the Silver Ship," is a graceful study of a young girl holding the silver model of a ship.

Henry O. Tanner exhibits "Christ Learning to Read." It is an indeterminate painting without any power to command attention, although it is sympathetically hung with paintings that do not compete in color.

The French group was selected by Maurice Denis, George Désvallières, Ernest Laurent, Henry Lerelle, Henri Le Sidanier, Henri

Martin and Lucien Simon. Many of the names familiar through twenty-one preceding exhibitions are in the catalogue again. Bonnard, who makes his second appearance, was awarded the bronze medal for his painting, "Woman with Cat." He is allied with Gauguin and Cézanne but is a more conventional painter. It is professional painting done skillfully but lacking in the beckoning quality of color. From a lay point of view it is insistently disagreeable. "Notre Dame, Paris," by Pierre Laprade, received an honorable mention for no distinguishable reason. It is said that he has had a vogue in Paris. His color in the Notre Dame is subtly applied, but the painting lacks organization. Maurice Denis' decoration, "Motherhood," is lyric in idea and in treatment with its flowers and sea and children. The figure of the mother stabilizes the composition without making it ponderous. "The Widow," by Pierre Laurens, which was also given an honorable mention, is the only award which will make a popular appeal. It is good in drawing, acceptable in color, well painted but without a human or aesthetic quality.

The French group as a whole has a spontaneity that one must admire. These painters never seem determined about a subject, but rather to have apprehended it quite by chance as if certain combinations of form and color provoked spontaneous artistic creation. Henri Lebasque, who shows three canvases, achieves a quality that eliminates the medium. His color seems a direct transference from nature. Henry Ottmann in his painting of the crowd in the Luxembourg Gardens is adept in volatile color. J. Zingg and Jules Flandrin are calmer than in their exhibits of last year. Zingg has a luscious color and a rhythmic composition that is less artificial than the canvas he sent for his premiere. Charlot sends a landscape that is too clever for nature. Guillaumin contributes lyric landscape quite descriptive. M. Gregoire has a busy interior with a man and woman seated at a table. Migonney shows an ugly but compelling figure study.

The French habitués of the Carnegie internationals are, by and large, ably represented. Prinnet sends a study of equestrians in a park done in his incisive style. Raffaelli and Le Sidanier have excellent examples of





WOMAN WITH CAT

PIERRE BONNARD

AWARDED MEDAL OF THE THIRD CLASS AND \$500

their charming subjects. Cottet has a characteristic but less sad painting of the Breton girls in a procession. Bésnard is sensuously beautiful in "Pompilia Reclining in a Garden." Forain is dramatic in the "Woman Taken in Adultery," which is his first contribution to the Pittsburgh exhibition. Incidentally, his etchings and drawings in his special exhibition now on at Carnegie Institute are superior to the three paintings shown. Gaigernon in his portrait of a Lorraine peasant is a man to remember. Ménard renews acquaintance with Hellas in his "Bucolic," and Lerolle's quiet comments on the home are indicative of the versatility of French thought in paint.

The English group is all conscious of paint. There is scarcely a painting in this group that is not good technically, but there is a sad lack of the bright gesture that invites

conjecture. Orpen, to whom Pittsburgh has always looked for its annual chuckle, sends a well-painted but commonplace portrait of a girl with, as a background, a vacant expanse of sky. Rothenstein sends a group of children singing. Clausen and Connard also send children, and Henry Lamb was awarded an honorable for his portrait of George Kennedy and his family. The gaucherie of the painting is probably deliberate, but that intention does not make it a masterpiece. It is a puzzler—a photograph would have been in much better taste. "Mother and Child," by Leon Underwood, is only saved from sweetness by rugged color. Charles Sims is arresting in his portrait of the Countess of Rocksavage and her son, but the quality of it is thin. In less expert hands it would be vulgarly theatric.

Augustus John is the star of the English



THE WIDOW

(HONORABLE MENTION)

PIERRA LAURENS



DESCENT FROM THE CROSS

(HONORABLE MENTION)

ANTTO CARTO



group. His lady with pink hair has almost the air of malicious intent, but his study of the gitanas and a sturdy girl are in more serious vein. John is more emancipated than the other English painters. He pronounces judgments in paint and imprisons the character of his sitters in embarrassing intimacy. Lavery, McEvoy, Nicholson and Kelly also exhibit portraits similar to those sent in other years. Eric Kennington and Colin Gill are new men who deserve consideration. Kennington has a painting of an imaginary little island closely wooded. It is primitive, but not disturbingly so. Colin Gill sends an "Allegory" which is well drawn and diverting for the moment but does not stir the imagination. Two of the English painters have an expatriate look—Morrice and Beatrice How. They swing their objects into more intimate relationships of form and color than the more circumspect stay-at-home Britons. There is a literary penchant among the English painters that seems part of them. Certainly their record of interest is different from that of others.

The Belgians make a small but pleasant group. Carto's "Descent from the Cross" was awarded an honorable mention and is well deserving of it. Theo Van Rysselberghe, who, once upon a time, looked very modern for the Carnegie walls, now seems conservative. Laermans has an ably-painted winter landscape—broad in conception but within the bounds of realistic description. George Morren has a very French painting of a jar of rose laurel.

The serious and wintry Swedes are in stark contrast to the Belgians. Anna Boberg sends a picture of the arctic winter and Liljefors a happy bunny in the snow. The Fjaestad is too painty and does not convey winter atmosphere at all. Elsa Backlund-Celsing sends a strong painting of a woman and child that marks the human difference that enhances good work when comparing it with the Laurens which is similar in idea.

The Dutch are disappointing. Perhaps one expects too much of them because of their lusty tradition. Bauer in an oriental canvas is the only fine one of the group. The Norwegians and Danes do not make a commanding effort. Hammershoi, in a well-constructed study of Wells Cathedral, is about the only one who seems to the writer worthy of note.

The Italians and Spaniards have a more important collection than ever. Mancini sends a madonna; Maggi, a Segatini-like landscape; Gaudenzi, a brilliant genre; Tito, a decorative study of his sons returned from the hunt; Brass, a delightful Venetian study, and Emma Ciardi, a picturesque "Love Story."

The Spaniards center about one of Mr. Huntington's fine beach paintings by Sorolla. Chicharro does a character study, in lugubrious color, of a convict. Martinez-Cubells y Ruiz is brighter in color than of old in his boat picture. The brothers Zubiarre are colorful and decorative in a ritualistic style.

The twenty-second international exhibition at the Carnegie Institute shows the modern trend of painting more than any of the previous exhibitions. It presents a record of contemporary ideas in the language of line, shape and color by the men selected as important in their respective lands. There are no historical or social associations to stimulate the visitor; he is obliged to acquaint himself with contemporary ideas in paint with his own intelligence and in accordance with his own special tastes. And so the exhibition offers something of interest to everyone who comes.

The New Bergen Branch of Jersey City's public libraries, which contains a large and well-lighted picture gallery, has recently inaugurated a series of exhibits of American art by a showing of twenty-six paintings by Capt. Winfield Scott Cline, the recipient of a Tiffany Foundation Scholarship. The interest aroused by these paintings was evidenced by the fact that three thousand people visited the gallery during the exhibition, which was an innovation for the public libraries of Jersey City. It is proposed to continue the practice thus established and to hold lectures on art subjects in the auditorium of the building.

The Taos Society of Artists, of Taos, New Mexico, held during April its annual exhibition of new paintings at the Noonan-Kocian Galleries, in St. Louis, Missouri. On the first day of the exhibition a visitor from Texas purchased paintings by Oscar E. Berninghaus, J. H. Sharp, and E. Irving Couse.





HAMPTON, CENTRAL PART BUILT IN 1745, BALL ROOM AND PORTICO IN 1790, SANTEE

## THE AMERICAN ASSOCIATION OF MUSEUMS

### AN ACCOUNT OF ITS 18TH ANNUAL MEETING

**T**HE American Association of Museums held its eighteenth annual meeting in Charleston, South Carolina, April 4, 5 and 6. Charleston was selected as the place of meeting because there, a hundred and fifty years ago, the museum idea first took concrete form in this country by the founding of the Charleston Museum. Probably in honor of this event, and largely because of the attractive programme offered by the Charleston committee, the attendance at this meeting was uncommonly large, there being in attendance between seventy-five and a hundred representatives of American museums.

As Mr. Laurence Vail Coleman, secretary of the association, has aptly said: "The first museum prospectus was discussed in Charleston in 1773, and the first prospectus of the museum movement was there discussed in 1923," for at this recent meeting it was made known that American museums had determined to attack their joint problems jointly. Heretofore this association has been largely an association of museum

workers. Its purpose is in the future to become an association of museums, and it has launched a plan to establish national headquarters in Washington in the National Museum, the Smithsonian Institution providing office room as its contribution. Announcement was also made that the Laura Spelman Rockefeller Foundation had made a grant to the association of \$30,000 covering three years, contingent upon the raising of an additional \$55,000 from museums and their supporters.

A tentative program covering the proposed activities of the association was presented and fully discussed at the several sessions. This programme provided for publicity service through the printed and spoken word, the screen, etc.; the employment of a field secretary to make continuous study and to render personal assistance to the younger museums of the country; the establishment of headquarters as a clearing house and service center for museums; to secure better training for museum workers; in other words, to bring to bear the best expert knowledge



A VIEW OF THE LAKE IN MAGNOLIA GARDENS, ASHLEY RIVER, S. C.

and the most progressive, up-to-date methods for the development of the museum idea, which obviously is not merely the preservation of exhibits, but making these exhibits of educational and recreational value to the public. The American Association of Museums includes museums of all sorts, not merely art museums—in fact these are distinctly in the minority—but much the same methods are applicable to all. There is an art of display, and a very real one; there is an art in presentation.

The American Association of Museums is a chapter of the American Federation of Arts, and the national organization was represented at the meeting by its secretary and by two members of its staff. There is no conflict between the organizations, the Association of Museums dealing largely with technical problems, thus supplementing the work of the national organization, which is along more general lines.

There was much to learn, however, from the meeting, which from first to last showed perfect organization and was distinguished throughout by catholicity of viewpoint, devotion to ideals of service, and the spirit of progress and good will. Frederic Allen Whiting, director of the Cleveland Museum of Art, the retiring president, made an

admirable presiding officer, and found in Chauncey J. Hamlin, the incoming president, Paul M. Rea, ex-president, Harold L. Madison, former secretary, and Laurence Vail Coleman, present secretary, excellent coadjutors. The Charleston committees, of which Miss Laura M. Bragg, director of the Charleston Museum, was general chairman, were ideal hosts and provided lavishly for the entertainment of their guests. On the first day a complimentary luncheon was served at the Charleston Museum, and in the evening a delightful dinner was given in the South Carolina Hall. There were impromptu speeches at the luncheon, but the dinner was followed by a little play entitled "A Historical Interlude," which was written for the occasion, acted by Charlestonians, and picturesquely told the story of the way in which the Charleston Museum came into existence, the idea finding birth at a social gathering in Eliza Pinckney's home near Charleston.

Later there were informal receptions in five beautiful old homes of Charleston, which were thrown wide open to the visitors from afar who were made most delightfully welcome—a rare privilege and opportunity.

On the second afternoon there was no session, but instead a tour by automobile to





HARIETTA, BUILT BETWEEN 1825 AND 1828—SANTEE

the famous Magnolia Gardens on the Ashley River (about 15 miles from the city) admission to which was presented by a Charlestonian. En route a visit was paid to the William Aiken house which is considered the best surviving example of the southern

city home of the period before the War between the States and after the Gardens were seen the entire party was received at Middleton Place by the present owners, Mr. and Mrs. J. J. Pringle Smith. A glimpse was given of "Runnymede" in



ST. ANDREW'S PARISH CHURCH, BETWEEN SANTEE AND CHARLESTON, S. C.





MIDDLETON PLACE ON THE ASHLEY RIVER, S. C.

passing and a stop made at old St. Andrew's Church one of the earliest colonial churches in the country. At Magnolia Gardens the azalias were in full bloom and words cannot describe the riot of color and the glory of the scene. The place covers about 7 acres and

includes a beautiful little lake crossed by a rustic bridge surrounded by cypresses and live oaks draped with silvery moss and magnolia trees in the shade of which grow the azalias and camelia japonicas.

Middleton Place is more formal but no



THE WEDGE, BUILT IN 1826 BY WILLIAM LUCAS, SANTEE, S. C.

less beautiful. Of it Amy Lowell said: "Step lightly down these terraces; they are records of a dream." In the days of LeNotre these grounds were laid out by a landscape architect, and it was on this place that the camelia japonica and the carnation were first grown in this country. From the steps of the old mansion, burned to the ground some sixty years ago, one looks across the terraces to the quiet river winding its way through the old rice fields.

But the crowning joy of this convention, which to all those who were in attendance became a memorable holiday, was a two-day excursion and house party on the South Santee River. By boat and automobile guests were taken 42 miles to the Santee Gun Club, formerly a noted rice plantation, given lunch under the trees, taken to visit the great cypress swamp, which is a heron reserve, and boating on the river. A demonstration was given of the old plantation industries by the negroes on the estate. In the early evening there was an oyster roast, and, gathered about the fire in the open, the negroes sang their spirituals. Later, the women of the party were taken to the several plantation homes for the night, the men remaining at the Gun Club. Sunday morning the party reassembled; visits were paid to the various plantation homes, and lunch served at Hampton, in the ball room of which Generals Charles Cotesworth Pinckney and Thomas Pinckney, their mother and sister, entertained George Washington at breakfast in 1791. In every particular the entertainment was complete, the hospitality perfect. On the return trip a stop was made at the little plantation church, St. James, established in colonial days, which was especially opened for the occasion and a brief afternoon service held. The charm and beauty of these old plantation homes is almost beyond description. They are in themselves works of art, and it is earnestly to be hoped that they will long be preserved as monuments to the taste and culture of the early settlers in America and as inspiration for future builders.

Mention should be made also, in this connection, of a very delightful tea given by the Carolina Art Association to the secretary of the American Federation of Arts on the afternoon of April 5.

In revolutionary times and in the early

part of the nineteenth century Charleston was one of the chief art centers of America, and the spirit of art is very much alive there today, as then. In the City Hall are a number of very notable works by early American portrait painters, among which may be mentioned a full-length portrait of Washington by Trumbull and a portrait by Fraser of General Moultrie. In the Gibbes Memorial Gallery there is a beautiful miniature of Fraser by himself. In many of the Charleston homes are exquisite miniatures by Malbone and Allston, as well as oil portraits by eminent early American painters.

At the Charleston Museum at the time of the meeting a small but notable group of water colors of Charleston by Alice Huger Smith was on view, and at the Gibbes Memorial Art Gallery there was to be seen a collection of paintings of Charleston and other places by members of the Charleston Sketch Club—excellent works. Of noteworthy interest and merit were the pictorial backgrounds of two groups—herons and shore birds at the Charleston Museum, painted by Mrs. T. Gadstone King, of Charleston, comparable with the best work of this sort that has been done anywhere.

No wonder that Charleston is becoming a popular resort for artists, with its background of history and art, its preservation of the best in American life, its enterprise and progressive spirit! Last year the Charleston Museum had an attendance of over fifty thousand, a world record for museum attendance in proportion to population.

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The Cincinnati Museum Association opened on May 26 its Thirteenth Annual Exhibition of American Art, which will be shown throughout the summer. This collection includes original works by American artists not before publicly shown in Cincinnati, executed in any appropriate medium—painting, water color, pastel, black and white, mural decoration, sculpture, wood carving, architectural design, artistic pottery, etc. The Jury of Selection for the exhibition was composed of H. H. Wessel, C. J. Barnhorn, Paul Jones, Benjamin Miller, E. T. Hurley, Miss Emma Mendenhall, Miss Kate R. Miller, and Frank H. Myers.

## A. F. A. NEWS

BY THE time this number of the AMERICAN MAGAZINE OF ART reaches our members and subscribers, the Fourteenth Annual Convention will be a thing of the past, and our president, Mr. Robert W. de Forest, will have returned from his Golden Wedding trip with Mrs. de Forest around the world. Unfortunately, this memorable trip will not be completed in time for him to attend the Convention. Writing the last of March from near Singapore, to Mr. Bixby, he expressed his regret that this was the case. "If it had merely been," he said, "a question of marrying a wife, I could have postponed the trip, but the date was fixed fifty years ago and does not admit of change"—an excuse which all will undoubtedly find valid. In a letter to the secretary of the Federation written at about the same time and place he said: "This trip is supremely interesting. Nothing short of seeing the East makes you realize that America and Europe do not cover the map and that the most beautiful thing created by the hand of man is in India and was built by Mohammedan and Hindu workmen."

Not being gifted with prophetic vision, no account can be given of the May Convention at this time, but the program, which we have reason to believe will be carried out as printed, is as follows:

May 23—9 a. m., Registration; 9.30 a. m. Opening Session. Address of Welcome—W. K. Bixby, President, City Art Museum of St. Louis, Vice-President of the American Federation of Arts; "The Use of a National Art Organization—Report"—Leila Mechlin, Secretary, American Federation of Arts; Treasurer's Report; "Propaganda for Art"—Laura Joy Hawley, Field Secretary, American Federation of Arts; "A Publicity Art Service"—Prof. Holmes Smith, Washington University; "The National Gallery of Art"—William H. Holmes, Director, National Gallery of Art; "International Representation in Art"—Homer Saint Gaudens, Director, Department of Fine Arts, Carnegie Institute. Afternoon session, 2 p. m.: "Music, Literature and Art"—

Mrs. Rose V. S. Berry, Chairman, Department of Fine Arts, General Federation of Women's Clubs; "The Art Association as a Channel for Constructive Recreation"—Dudley Crafts Watson, Director of the Milwaukee Art Institute; "Art Extension and the Better Community Movement"—Lorado Taft, President, Art Extension Committee of Illinois; "Art for the Farmer"—Carl J. Smalley; "Art and Banking"—Paul A. F. Walter, Vice-President, First National Bank, Santa Fe, N. M. 5 p. m.: Reception at the residence of Mr. and Mrs. W. K. Bixby. 8 p. m. to 11 p. m.: Reception at the City Art Museum.

May 24: Morning session—"Art in the Schools"—Jane Betsy Welling, Supervisor Art Training Department, State Normal School, Kalamazoo, Michigan; "The Present Need for Art Training in Colleges and its Application to After Life"—George C. Nimmons, Chairman, Committee on Public Appreciation of the Arts, American Institute of Architects; "Art and Industry"—C. R. Richards, Former Director, Cooper Union, New York; "Rural Life in American Art"—Dr. C. J. Galpin, U. S. Department of Agriculture; "The Meaning of Modernism"—Prof. Oscar B. Jacobson, the University of Oklahoma. Afternoon, 2 p. m.: Inspection of Art Galleries of Edward I. Mallinckrodt, Esq., and Edward A. Faust, Esq. 3.30 p. m.: Automobile Ride. 4.30 p. m.: Shaw Gardens. Dr. George T. Moore, Director, will receive the guests; tea in the gardens. 8.00 p. m.: Artists' Guild—Reception and Exhibition of pictures. 9.00 p. m.: Two short plays in the Guild's Little Theater; Buffet supper.

May 25: Morning session—City Planning. "Planning for Tomorrow"—John Lawrence Mauran, Past President, American Institute of Architects; "Beauty in Utility"—Harland Bartholomew, City Plan Engineer; "Landscape as an Integral Part of City Planning" and "Sculpture as a Civic Asset"—the latter by Cyrus J. Dallin; "The Improvement of Waterfronts," illustrated by stereopticon slides—Andrew Wright Crawford, Secretary, Fairmount Park Art Association, Secretary, Art Jury, Philadelphia. Afternoon session:



Left over business; Reports of Committees; Tentative Program for Ensuing Year; Election of Directors. 5 p. m.; Washington University; Demonstration of the Use of Autochrome Slides as Illustration for Lectures, by Prof. Holmes Smith. 7 p. m.; Banquet, Chase Hotel.

Preceding the Convention, that is, on the evening of the 22d, there will be a Conference Dinner on Art and Education, given under the auspices of the U. S. Bureau of Education, Department of the Interior. The programme is as follows: Chairman, Dr. William T. Bawden, Assistant to Commissioner. Topic, "Art as a Vocation." "The Meaning of art as a Vocation"—E. H. Wuerpel, Director, St. Louis School of Fine Arts, St. Louis, Mo.; "Qualifications for Success" (a) "Easel Painting, Mural Painting, Sculpture, Architecture"—Ralph Clarkson, Chicago, Ill.; (b) "Art as Related to Commerce and Industry"—G. R. Schaeffer, Advertising Manager, Marshall Field & Company, Chicago, Ill. "Making Future Artists and Designers"—Ellsworth Woodward, Director, Newcomb Memorial College, New Orleans, La.; General Discussion from the floor; Summary of the discussion—Charles A. Bennett, Editor, *The Manual Arts Press*, Peoria, Ill.

As we have had splendid cooperation from the St. Louis committee and good response from our chapters, there is every reason to believe that this Fourteenth Annual meeting of our Federation will be in every way a success.

On the afternoon of April 10 an informal tea was given by the Staff of the American Federation of Arts in their offices at the Octagon to M. Desvallieres and Mr. and Mrs. Homer Saint-Gaudens. M. Desvallieres is the distinguished representative from France on the Carnegie Institute's International Jury, and at that time, in company with Mr. and Mrs. Saint-Gaudens, visited Washington for the first time. The drawing room of the Octagon was for the time being changed from an office to a reception room, by pushing the desks back to the walls and having an abundance of spring blossoms as decoration. Mrs. Henry Marquand kindly presided at the tea table, and those most interested in art in Washington came to pay their respects

to the distinguished foreign visitor, thus emphasizing the oneness of art lovers and demonstrating the possibility of basing international understanding on a common footing of such love and ideals.

On the evening of April 12 the Secretary of the American Federation of Arts had the great privilege of witnessing the Spanish pageant given by the Department of Fine Arts of the University of Pennsylvania as one of the university's guests.

The American Federation of Arts was invited by the American Institute of Architects to participate in the pageant held in Washington on the evening of May 18 at the time of its Fifty-Sixth Annual Convention, an invitation extended to only a comparatively few allied associations. At the time of this pageant, and as the reason for it, the gold medal of the Institute was presented to Henry Bacon, architect of the Lincoln Memorial, the presentation being made just within the portals of the Memorial itself. This medal in 1909 was given to Mr. McKim and in 1911 to Mr. Post.

The pageant was made up of groups composing the Fine Arts, and craft and building organizations which participated in the work of executing the memorial building. It assembled at the conclusion of the convention dinner, held in a great pavilion or marquee at the east end of the lagoon, and proceeded in columns on each side toward the Memorial, each group carrying a banner symbolic in design, and all participants wearing costume.

#### NEW CHAPTERS

The following organizations have lately become affiliated as Chapters of the American Federation of Arts.

Salmagundi Club, New York, N. Y. Mr. Walter Neumuller, Corresponding Secretary, 47 Fifth Avenue, New York, N. Y.

Art Department of History Club, Sioux Falls, Iowa. Miss S. Edna Jones, Chairman, Art Department, 120½ Phillips Ave., Sioux Falls, Iowa.

Music and Art Circle, Sutherland, Iowa. Mrs. C. P. Jordan, Secretary, Sutherland, Iowa.

Cleveland Society of Artists, Cleveland, Ohio. Charles M. Lines, Secretary, 1827 Caldwell Avenue, Cleveland, Ohio.

Prosser Art Chapter, Prosser, Wash.  
Mrs. S. F. Atwood, Secretary, Prosser,  
Wash.

Dallas Art Association, Dallas, Tex.  
Mrs. Florence M. Rogers, 5603 Swiss  
Avenue, Dallas, Tex.

Cape Girardeau Art Dept., State Teachers  
College, Cape Girardeau, Mo. Miss Marie  
Carroll, Secretary, Cape Girardeau, Mo.

Menominee, Michigan. Mrs. D. G. Both-  
well, President, 1403 Stephenson Street,  
Menominee, Mich.

Arts and Crafts Society, Grove City, Pa.  
Miss Gladys MacDunlap, "The Colonial,"  
Grove City, Pa.

Saginaw Woman's Club, Saginaw, Mich.  
Mrs. Frank L. Robinson, Chairman, 132  
S. Washington Avenue, Saginaw, Mich.

Chicago—Palette and Chisel Club, Chi-  
cago, Ill. Mr. James Topping, Secretary,  
1012 N. Dearborn Street, Chicago, Ill.

State Teachers College, College Art  
Dept., Springfield, Mo. Miss D. D. Weisel,  
State Teachers College, College Art Dept.,  
Springfield, Mo.

Greensburg College Club, Greensburg, Pa.  
c/o The Misses Steckle Studios, 304 S.  
Pennsylvania Ave., Greensburg, Pa.

Spokane Art Study Club, Spokane,  
Wash. Mrs. Wesley H. DuBois, Secretary,  
1021-10th Avenue, Spokane, Wash.

Nicholson Art League, Knoxville, Tenn.  
Mrs. H. A. Baker, Secretary, 1014 E.  
Maine Avenue, Knoxville, Tenn.

Quincy Arts Club, Quincy, Ill. Mrs. E.  
G. Parker, President, 1550 Maine Street,  
Quincy, Ill.

Stockton, California—Philomethan Club  
(Art Section). Mrs. W. H. E. Leffler,  
Chairman Art Section, Stockton, Calif.  
Mrs. James Moy, Secretary, 922 North  
Hunter Street, Stockton, Calif.

Fort Dodge Federation of Art, Fort  
Dodge, Iowa. Miss Clara B. Dean, Secre-  
tary, Box 64, 2400 10th Avenue, N., Fort  
Dodge, Iowa.

Academy of Science and Letters, Sioux  
City, Iowa. Dr. Charles E. Snyder, Secre-  
tary, Academy of Science and Letters, Sioux  
City, Iowa.

San Diego Art Guild, San Diego, Calif.  
Miss Sarah E. Truax, Secretary, 3620  
Fairmont Avenue, Eastern San Diego,  
Calif.

Providence Water Color Club, Providence,

R. I. Mr. W. H. Drury, President, Para-  
dise Road, Providence, R. I.

St. Louis Artists Guild, St. Louis, Mo.  
Miss Grace F. Gooding, Secretary, 812  
North Union Avenue, St. Louis, Mo.

State Teachers College, Maryville, Mo.  
Miss Olive S. DeLuce, State Teachers  
College, Maryville, Mo.

New York Society of Painters, New York,  
N. Y. Miss Alethea H. Platt, Secretary,  
939 Eighth Avenue, New York, N. Y.

Greensburg Girls Club, Greensburg, Pa.  
Miss Beatrice Cooper, Secretary, 212 North  
Main Street, Greensburg, Pa.

## ITEMS

The Freer Gallery in Washington was  
opened to the public on the 9th of May,  
previous to which time for one week it was  
opened by special invitation to the directors  
of other galleries, collectors and art patrons.  
A fuller, illustrated article on this unique  
gallery will be published in a subsequent  
issue of this magazine.

In the galleries of the Kansas City Art  
Institute there was shown during April an  
exhibition of work by Robert Vonnoh, N.A.,  
Leopold Seyffert, A.N.A., and a group by the  
late F. Hopkinson Smith. This exhibit  
included thirty-one paintings by Mr. Von-  
noh—portraits, landscapes and figures;  
twenty-four oil paintings and thirty-six  
charcoal heads by Leopold Seyffert; and  
sixteen charcoal drawings and tempera  
paintings by F. Hopkinson Smith.

The Art Institute held during May, in  
cooperation with the Kansas City Chamber  
of Commerce, an exhibition of Art in Indus-  
try, with the object of informing the citizens  
of the progress the city is making as a center  
for manufacturing materials of a high artistic  
standard.

The Trustees of the Ranger Fund have  
presented to the Museum of the Rhode  
Island School of Design a beautiful painting  
by Guy C. Wiggins, entitled "The Quiet  
Valley." This picture, which is a snow  
scene, was purchased from the National  
Academy's exhibition in New York last  
autumn, where it was awarded the J. Francis  
Murphy Memorial Prize and attracted con-  
siderable attention and favorable criticism.

# THE AMERICAN MAGAZINE OF ART

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## BEAUTY IN LIFE

### A NEW FIELD FOR THE ARTISTS OF TODAY

In a lecture on "The Emergence of an American School," Mr. Royal Cortissoz lamented lately that contemporary painters give so much time to painting still life and posed models and so little to the interpretation of contemporary life—the life about us. Pointing out the fact that our American painters constantly demonstrate beyond dispute their extraordinary facility and technical skill, he regretted that they were, as a rule, so fearful of ideas, so utterly visual in their interests and scope.

Without arguing this matter, let us consider it; let us look around us in one of our great contemporary exhibitions and see for ourselves whether or not the charge that is brought is true. We find portraits, landscapes, marines, still life, flowers, but very few genre, almost no interpretations of modern life, other than the incidental;

and yet most of our painters today are living not only among men but in cities where life is teeming. To be sure there are exceptions—Bellows and Sloan, Luks and Myers have painted and are painting glimpses of east side life, but even so we do not recall a single instance when the transcription had, aside from its artistic elements, any deep significance or relation to the life depicted. Susan Ricker Knox has given us recently a series of paintings of the emigrants at Ellis Island, but her pictures throw no light on the great unsolved problem of immigration, although they are admirably painted and engaging in quality. During the great war Joseph Pennell gave us some masterly lithographs of industrial enterprise, showing to the world the gigantic undertaking that was being carried on by the labor contingent—"War work" of a very real and all important character. Earlier he had shown us the "Wonder of Work" in his lithographs of the Panama Canal in process of construction. Gerrit Beneker during the war turned to the industrial field and has ever since been turning the eye of the people in this direction, serving as interpreter with no small success. That his latest activities have been in the field of illustration does not lessen his achievement. But who among contemporary painters is today interpreting life on the farm—American rural life? None that we can recall, unless it is Horatio Walker, who, as is well known, paints almost exclusively in Canada. Yet this life has its big significance, its picturesqueness, its element of universality.

Some may say that it is enough if our painters concern themselves solely with abstract beauty, and we have indeed no quarrel if they do. To add to the beauty which is in the world is indeed a noble achievement—a great beneficence, which entitles to perpetual gratitude and honor; but beauty in life is the most profound of all beauty, and it is this which our painters who are now so skillful, so well trained, so brilliantly adept, might interpret if they were capable of seeing deeply and understandingly, and were so disposed.

Here is a field for art which has not yet, even in the ages past, been greatly explored, and thereto, if we are not much mistaken, points the finger of progress.



## NOTES

ART IN SAN FRANCISCO The James Franklin Ballard Collection of Oriental Rugs, which has been presented to the Metropolitan Museum

by Mr. Ballard, is now on exhibition at the San Francisco Museum of Art, Palace of Fine Arts, and is proving one of the most interesting exhibitions that San Francisco has ever seen. This is the last city in which the rugs will be shown before their permanent installation in the Metropolitan Museum. The rugs have come from three main sources—Persia, Asia Minor and the Caucasus, and present the history of weaving, covering a period of four hundred years.

The galleries are beautiful in their nobility and dignity, through the comparative coloristic installation, as worked out by Director J. Nilsen Laurvik. Each rug hangs in a panel, outlined in black, and the way in which they are arranged is stimulating to the imagination, as their extraordinary beauty is brought out through contrast and the character of the designs is strongly emphasized. This artistic installation has been particularly commented upon by both Mr. Ballard and Arthur Urbane Dilley, the lecturer at the Metropolitan Museum, and one of the world's greatest rug experts.

Mr. Dilley was brought to San Francisco in April for a lecture series extending over a period of three weeks. He talked twice daily in the galleries, and also gave illustrated lectures with colored art slides which comprise the greatest collection of its kind, depicting the history, in all its phases, on any one art ever made in this country. His lectures were a great success and were a revelation to the people of San Francisco, as he thoroughly expounded this little known and little understood subject. The exhibition opened on April 6.

The fourth of the Chamber Music recitals, given in the Co-related Arts Recital Hall, in the San Francisco Museum of Art, took place on April 13, with the Museum Ensemble, composed of Alexander Saslavsky, first violin and director, R. Mendelevitch, second violin, Emile Hahl, viola, Otto King, cello, and Miss Ada Clement, pianist. The programme offered modern Russian

music. These recitals have been given under the auspices of the Woman's Auxiliary of the Museum, and are a part of the plan and policy of the Museum to present the co-relation of the seven arts.

Two important compositions were given their first rendition in San Francisco, Vitezslav Novak's "Piano Quintet in A minor, Op. 12," and Alexander Gretehaninoff's "Trio in C minor, Op. 38."

It was announced in April that Arthur Upham Pope was appointed director of the Spreckels Museum, being erected in Lincoln Park, San Francisco, as a war memorial. Dr. Phyllis Ackerman was appointed assistant director. Mr. Pope is well known in San Francisco and got his first experience in museum work when Director Laurvik engaged him to make the catalogue of the Phoebe A. Hearst Loan Collection of Rugs.

Mr. and Mrs. A. B. Spreckels, who are the donors of this new museum to the city of San Francisco, made an offer early in this year to consolidate their museum with the San Francisco Museum of Art, but after careful consideration by the trustees the plan was found impracticable and the offer was not accepted. The Spreckels Museum will be opened early in 1924.

L. M. T.

"It is interesting to note,"

WHISTLERS IN CLEVELAND says a writer in the Bulletin of the Cleveland Museum of Art, "that practically every one of the great public collections of Whistler etchings in this country, which have done so much to influence and educate the public, has been based upon that of a large private collection." One such collection was on exhibition in the Cleveland Museum from February 18 to April 1. Through the generosity of Mr. and Mrs. Ralph King, some sixty-four etchings and fifteen lithographs, to use the exact figures, were given to the museum, while twenty-two etchings, forty-four lithographs and one sketch were lent by Mr. and Mrs. King, in addition to a most interesting collection of Whistler caricatures and etched portraits by his fellow-artists. This gift includes a number of Mortimer Menpes' etchings, the familiar Helleu and Baldini drypoints which Whistler himself never

liked, Joseph Pennell's etching of one of Whistler's London residences, and even Plowman's etching of the master's grave in a remote corner of London. One of the happiest features of the gift is that it covers Whistler's entire artistic career, so that the different periods of his art are well illustrated. Cleveland may well be proud that through the kindness and generosity of Mr. and Mrs. King it now has one of the half dozen great Whistler collections in the United States, and that the works of this master can be studied there as well, if not to better advantage, than in the British Museum.

During the month of May an exhibition of Applied Arts was held at the Art Institute under the auspices of the Institute and the Association of Arts and Industries. Among the most notable features of the exhibit was a group of remarkable silk brocades, made at the mills of Cheney Brothers, of South Manchester, Connecticut, three patterns of which have been selected by the French Government to become a permanent possession of the art museum at Lyon. Another unusual exhibit was that of weaving done by hand through the use of the card system, by Mary M. Atwater, of Montana, which included a number of belts woven in bright colors, the weaving following the methods used by Oriental weavers of many centuries ago.

In the Terrace galleries of the Art Institute an attractive exhibition of Japanese paintings and color prints was shown in April. The collection included some extremely rare examples of the best period of Japanese art, one of the rarest being a painting by Torii Kiyonaga, lent by Howard Mansfield, of New York. There were works by Shunman and Toyohiro, who excelled in the art of painting as well as print making, and a group, lent by the Cleveland Museum of Art, by Katsushika, Hokusai, and Kwaigetsudo. A group of six striking paintings of Japanese dancing girls in brilliant colorings, each painted in a gold ground, was contributed by Yamanaka and Company, of New York. Among other lenders were Mr. John D. Spaulding of Boston, Mr. S. Mori of Chicago, Mrs.

Chauncey J. Blair, and Mr. Charles B. Hoyt of New York.

Another interesting exhibition to be seen at the Art Institute in May was the annual exhibition of the Chicago architects, which showed a marked increase in the decorative quality of the work of the architects. Among other models shown was that of the new Chicago Temple building, in which was revealed the tendency to build beauty into buildings rather than to merely erect structures for utilitarian purposes.

An increasing interest is being shown by the various clubs and individuals in the city in the installation of a Children's Room in the Art Institute. Many generous donations have been and are being received for this purpose, the total subscription to date being \$3,200.00.

The Third International Exhibition of Water Colors, which closed at the Art Institute on April 23, proved highly successful in the matter of sales. Thirty-seven of the paintings were sold, the majority of them being the work of American artists.

A most delightful exhibition of paintings, about seventy in number, by Emil Carlsen was held in the Corcoran Gallery of Art in Washington, April 3 to May 15. This exhibition comprised marines, landscape, still life and a few portraits, and constituted the most comprehensive showing of Mr. Carlsen's work ever made.

At the Albright Art Gallery, Buffalo, under the auspices of the Buffalo Fine Arts Academy, the Seventeenth Annual Exhibition of Selected Paintings and Small Bronzes by American artists opened on the afternoon of April 8.

Among notable one-man exhibitions held in New York this spring was an exhibition of Portraits and Night Scenes by Orlando Rouland; and a collection of Decorative Orchid Panels by Felicie Waldo Howell, in frames designed and executed by Brainerd B. Thresher, who also showed a group of carved wood screens. The paintings were from sketches made last summer at the estate of Mr. Burrage, Orchidville, Beverly Farms, Massachusetts. Mr. Thresher, who has amused himself in making jewelry and metal work but only recently begun working in wood, carried out orchid motives in his



EARLY WINTER

AWARDED THE FIRST ALTMAN PRIZE, NATIONAL ACADEMY OF DESIGN

PAUL KING

frames with exceptional skill and decorative feeling.

At the galleries of M. Knoedler and Company in April was shown a new work in sculpture by Daniel Chester French, a group in marble entitled, "The Sons of God Saw the Daughters of Men That They Were Fair." At the same time there was shown in this gallery a collection of portrait reliefs in wax by Ethel Mundy.

The Allied Artists of America held their Tenth Annual Exhibition in the Fine Arts Galleries from April 21 to May 12, and at the Museum of Natural History the Ceramic Society of Greater New York exhibited Decorated China and Textiles from April 17 to 27.

NOTES FROM ITALY The First Exhibition of Water Colors, which opened at Milan in the Palazzo della Permente on April 14, makes a new and very interesting departure

in the development of modern Italian art. Hitherto it may be considered that water color in Italy, although it has attained very high success in the hands of individual artists such as Paolo Sala, Onerato Carlandi, Nardi and others has taken—and perhaps still takes—quite a secondary position to that of oil painting, and is even still considered by many as a more or less amateur display. The aim of this exhibition, which it is to be hoped may continue on the same lines, is to develop this branch of art in Italy into something which on its own lines can hold an equal place beside oil or fresco painting; for there can be no doubt that with water color, if properly handled, results can be obtained both in figure and landscape work of incomparable beauty.

The first floor of this exhibition, which is given to the Italians, itself justifies the display by work of considerable achievement. A group of Roman artists, including Dante Ricci and Schiffl, suggests the influence of





SAN MARCO, VENICE

A WATER COLOR BY PAOLA SALA

Onerato Carlandi very markedly in the drawings of Anavitti. Very remarkable in their glowing color is the group of five paintings by the Tuscan artist, Plinio Nomellini; and an effective contrast to these is to be found in the sombre splendor of palaces and canals of his native city by the Venetian artist, Miti Zanetti. Frattino handles boldly an architectural subject in his "Fantasia Barocca"; while one of the most remarkable paintings of the exhibition is the magnificent rendering of the interior of St. Mark's Basilica with its subdued golden splendor by the veteran president, Comm., Paolo Sala. Landscape is in the hands of Emilio Borsa, Renzo Weiss, Galli, Beltrami, these two last introducing buildings and figures to good effect; while among the figure work the five paintings by Vincenzo Irolli claim

a front place through their marvelous technique giving an effect which equals and almost surpasses that of oil painting in richness and depth of color.

The British Section, under the patronage of Queen Mary, has a fine room to itself on the first floor and has met with the enthusiastic approval of Italian critics. The place of honor on the center wall is occupied by the fine drawing of "Le Puy, France," by Sir H. Hughes Stanton, R. A., P. R. W. S., who is the president of the British Section; while on the two side walls the central place is taken by "The Bull Fight" of the vice-president, W. R. Russell Flint, A. R. W. S., and the fine marine painting of Hely Smith, R. B. A. Around these are grouped the drawings sent by H. S. Tuke, R. A., George Clausen, F. Spence, Cecil

Hunt, Percy Lancaster, Anna Airy, Bridget Keir, Eva Savory, Selwyn Brinton, A. T. Nowell and others, and it may be noted that the work of Reginald Smith, William T. Wood ("Twilight and Silence"), Thorue Waite ("The Hay Makers") and Moffatt Lindner has aroused special interest among Italian visitors.

Other foreign sections to be noted are those of Belgium, Czecho-Slovakia, Switzerland and Holland.

The exhibition itself, and especially the British Section, has been very favorably received by the Italian public and press. The *Corriere della Sera*, the leading daily of northern Italy, wrote on the opening day of this exhibition: "The foreign exhibits, even though containing some names of international fame, are none the less, as a whole, somewhat scanty. But anyone who considers the difficulties still existing which keep away strangers from our exhibitions, and again who considers this display as the beginning of an undertaking designed to develop with time, can hardly be surprised at this fact. And besides this, it would suffice to mention the notable British participation, due to the efforts and energy of the English delegate, Mr. Selwyn Brinton, to establish the importance of the foreign sections. All those gifts of delicacy, fluidity, elegance, transparence, in one word of purity of style, which are distinctive of English water color are to be found again in the best examples of this group; and the public will admire these in the large and dignified landscape by Hughes Stanton; in the brilliant 'Corrida' of Russell Flint, in those diaphanous water colors, painted 'a goccia,' of Moffatt Lindner; in the beautiful 'Find' of Hely Smith, and in the work of Simpson, Cecil Hunt, Clausen, Scott Tuke, Selwyn Brinton, Savory and Lancaster."

S. B.

A DIS-  
TINGUISHED  
VENEZUELAN  
ARTIST

An interesting article by Dr. Guillermo A. Sherwell, acting secretary of the United States section of the Inter-American High Commission, appeared in the April Bulletin of the Pan American Union, on the Venezuelan artist, Tito Salas. In this article Dr. Sherwell says: "Tito Salas is undoubtedly the greatest living painter of

Venezuela, and one of the greatest of the present time. His 'Triptico boliviano' has been succeeded by paintings which show greater perfection of technique, a more perfect mastery of color, and a greater maturity and serenity of inspiration. Tito Salas is still young, and he has already attained the glory of the great masters. The completion of his latest painting, 'The Battle of Araure,' gives us an opportunity to describe briefly some of his works done after the 'Triptico.' It has been our privilege to see several of these paintings, and it has been a source of wonder to us that here in the United States, where there are so many rich patrons of art, nobody has thought of organizing an exhibition of these splendid pictures."

The article was delightfully illustrated by a number of reproductions of this artist's works, among them "La Emigracion," a painting depicting one of the most striking episodes in the war of independence of Venezuela; "El Perdon en Bretana," showing a peasant scene in Brittany; "El Milagro—Castilla," which was exhibited in the Salon de Paris in 1913; "La Capea en Castilla"; "Procession en Castilla," purchased by the French Government for the Luxembourg; "La San Genaro," an attractive portrayal of a peasant dance, owned by the Club Venezuela of Caracas; "La Juerga en Sevilla," exhibited in the Paris Salon in 1908; "Fiesta en Bretana," and "The Battle of Araure," mentioned above, which represents a historical charge of cavalry led by General Bolivar. All of these paintings appear to be very Spanish in flavor and not a little suggestive of the work of Sorolla.

In the recently published MUSIC IN THE report of the American ACADEMY IN Academy in Rome a most interesting account is given by Prof. Felix Lamond, professor of musical composition, of the development and activities of this newly established department. It is in part as follows:

On October 31, 1921, a national jury consisting of Richard Aldrich, John A. Carpenter, Walter Damrosch, W. J. Henderson, Walter R. Spalding, and Owen Wister met and unanimously appointed Leo Sowerby, of Chicago, first Fellow in Music.

On November 1, 1921, an open competition for American-born citizens was held with the result that Howard H. Hanson of San Jose, California, was awarded the Frederic A. Juilliard Fellowship, the jury being as aforesaid. A second competition was held on May 1, 1922, when Randall Thompson of Harvard University was elected Walter Damrosch Fellow. This election completed the number of Fellows, and henceforth three men will be in residence.

\* \* \* \*

The period of travel commenced in June, 1922. The first stop was made at Venice where the arrangement of classes and plan of study of the Accademia Marcello were explained to us by the Director. We then journeyed to Vienna. The opera season was over, but some notable concerts were heard.

From Vienna we went to Salzburg to attend the International Chamber Music Festival. This festival will certainly come to be regarded as historic. For the first time since the war, several hundred composers, musicians, artists and critics of nearly every European country came together for the purpose of exchange of information and listening to new music. All found a common ground in their art at Salzburg. New compositions were played at seven concerts by composers of eleven countries, and it is gratifying to relate that America was represented by Leo Sowerby's new sonata for violin and piano. It was played by Mr. Sowerby and Signor Corti, and most enthusiastically received, the performer's being recalled three times. After the Chamber Music Festival, there was a two weeks' Mozart revival at the Mozarteum, where some of his operas and orchestral works were performed.

A short visit was made to the Munich Music Festival, where fine performances of Wagner's operas took place.

Glastonbury was the first place visited in England. Here there was a three weeks' festival arranged for the purpose of encouraging the composition of English opera. An opera "Alcestia" with English words, music by Rutland Boughton, was given under the composer's direction. A considerable amount of knowledge was obtained

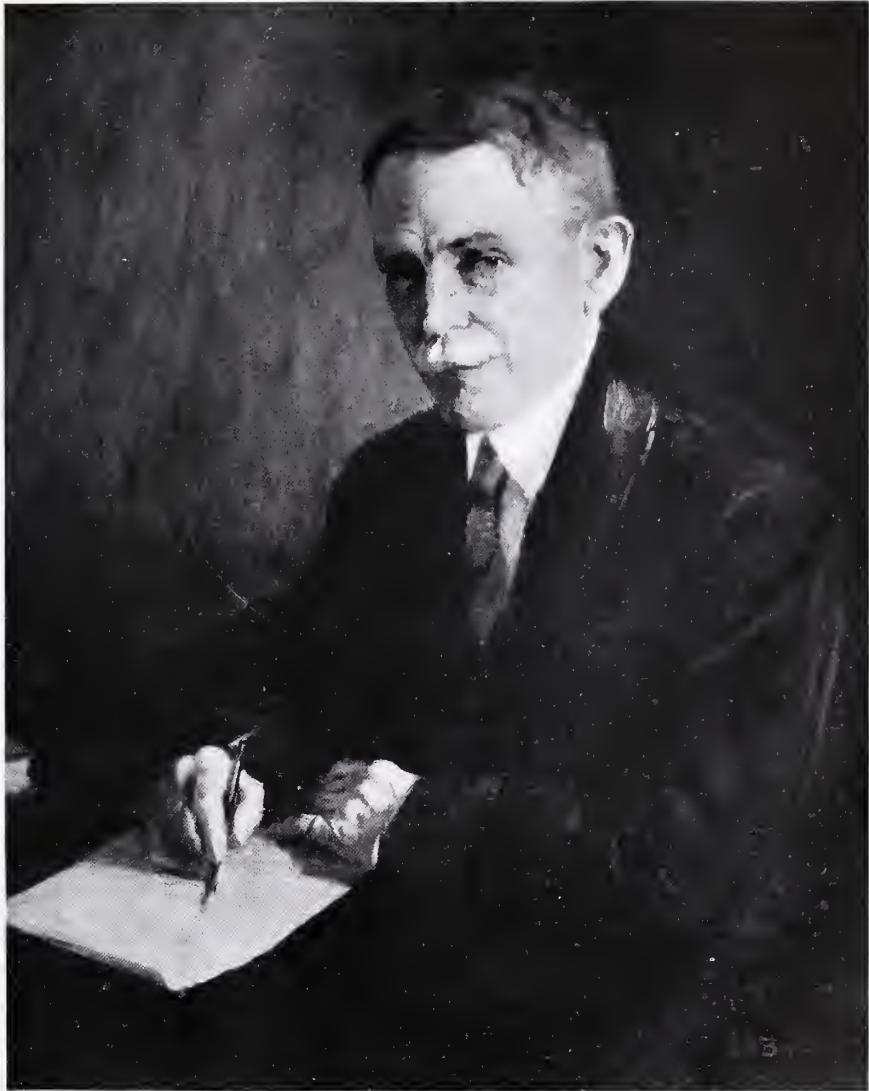
as the result of this visit, both as to music and stage technic. Simple stage settings were the rule at all the performances, and the excellent results obtained were duly noted.

The Gloucester Festival early in September was the next event. The occasion was a memorable one, as modern English composers were fully recognized for the first time at a really representative gathering. Four young Englishmen had composed works specially for this festival, and they rehearsed and conducted performances of their symphonic and choral works in the great cathedral. These works showed great originality, and a decided departure from the slavish imitation of German music which has retarded English composition during the past century. We were present at all rehearsals and performances, and had the advantage of discussion with the above mentioned composers. All were enthusiastic about our Prix de Rome. The work of the great chorus made a profound impression, especially in "Elijah" and "Messiah"; mention must also be made of Sir Edward Elgar's "Apostles" and "Kingdom," both of which the composer rehearsed and conducted in a building eminently fitted for oratorio. At our interview with Sir Edward, he promised us a visit on his return to Rome. Apropos of Rome as a productive center, he spoke in enthusiastic terms and told us that his First Symphony was composed just outside the Porta San Pancrazio.

As in the case of the French Prix de Rome, a specified amount of original work is required each year. During the past year Leo Sowerby has composed a sonata for piano and violin, a ballade for two pianos and orchestra, two pieces for piano and violin, and a set of five piano pieces. Howard Hanson has composed and orchestrated a complete important work, "Scandinavian Symphony," in E Minor.

In my opinion the department has fulfilled the expectations and justified its inception; the amount and quality of the year's work prove this. The Fellows are agreed that Rome is an inspiration for the creative artist. The opportunity for uninterrupted work and freedom from teaching have also been of the greatest benefit.





PORTRAIT OF HARRY STILLWELL EDWARDS

NICHOLAS R. BREWER

PURCHASED BY THE ART ASSOCIATION OF MACON, GEORGIA

A NOTABLE  
EXHIBITION  
IN MACON,  
GEORGIA

The Art Association of Macon, Georgia, has recently purchased for its permanent collection a portrait by Nicholas R. Brewer of Harry Stillwell Edwards, the well-known author of "Mars' Chan's Freedom," "Eaneas Africanus," and other delightful negro stories, who is himself a native of

Macon. The purchase is the result of a very successful exhibition of Mr. Brewer's work which was held in Macon during February under the auspices of the Art Association, attracting not only an unusually large number of visitors but several purchasers. On the last Sunday that the exhibition was shown the attendance was over a thousand, which, in proportion to



THE TRANSFIGURATION, PAINTED BY GEORGE M. STONE OF TOPEKA, KANSAS

FOR THE PROTESTANT EPISCOPAL CATHEDRAL OF LARAMIE, WYOMING

the population of the town, was an exceedingly gratifying number. Mr. Brewer was in Macon during the exhibition period and delivered six lectures of an educational character, which did much to stimulate interest in and appreciation of the paintings. Four landscapes were purchased and orders taken for seven portraits, with the commissions from which the Art Association was enabled to make half payment on the portrait of Mr. Edwards.

This was one of a number of notable exhibitions held in Macon this season under the auspices of the Art Association, which each year is extending its field of usefulness. Largely through its efforts, Macon is growing in art consciousness and is now looking to the time when it will have an Art Museum of its own.

#### LITTLE CHURCHES

There is a Church Art Committee in the Episcopal Diocese of Colorado, the purpose of which is to lend assistance to congregations desiring to build churches or to beautify the churches in

which they are worshipping. As an essential part of the work the Commission has got out a pamphlet entitled "Little Churches," which gives six designs in perspective with their ground plans and future extension with suggestions for right furnishings and for the development of the grounds. These plans, made by Colorado architects of standing, call for at least 100 by 125 feet of land on a corner site, the edifice to have a seating capacity of seventy-five and be capable of enlargement, the cost of the buildings to be from \$4,000 to \$8,000. The plan may be ordered direct from the architect or from the Commission and a fixed and very moderate charge is announced. To the book Ralph Adams Cram has contributed a brief chapter on stained glass. There are letters by the Rev. W. J. Dixon, Canon of Trinity Cathedral, Phoenix, Arizona, and from the Reverend George F. Marlowe of Boston in reference to the architecture of little churches and the need for improvement. Finally there is an editorial on "The Holiness of Beauty for the Village Pastor" by Vachel Lindsay,

who urges that each village "be made lovely, transcendently so, for the glory of the Lord." In a foreword, George W. Eggers, under whose direction the pamphlet was printed, calls attention to the fact that the designers of these little churches have given their services con amore addressing themselves to the task of producing buildings whose quiet influence would ennoble the communities in which they stand.

A NEW SOCIETY IN CHICAGO  
A new society of artists has been organized in Chicago, with Lorado Taft as president, John F. Stacy as vice-president, and Carl R. Krafft as secretary and treasurer. The name of the society is "The Painters and Sculptors of Chicago," and it is the result of a split in the ranks of the Chicago Society of Artists which occurred in the course of the 1923 exhibit of the Artists of Chicago and Vicinity, when Modernists dominated the jury. This new society represents the conservative element and has adopted as its motto, "mens sana," with the object of encouraging the best standards of craftsmanship, cultivating high ideals, and developing American art along the best lines. It has a membership of approximately fifty artists, among whom may be mentioned Leopold Seyffert, Ralph Clarkson, Irma Kohn, Albin Polasek, Nellie V. Walker, and many others of note.

Mr. Carl R. Krafft, the secretary of the new society, exhibited during April a group of twenty paintings, mainly scenes in the Ozark Mountains, at the galleries of Arthur Ackerman & Son, Inc. This exhibition was under the personal direction of Thomas Whipple Dunbar and was one of the most successful of the season. Mr. Krafft is the recipient of several awards and has frequently exhibited at the Chicago Art Institute, the Pennsylvania Academy, the National Academy, and the Carnegie Institute in Pittsburgh.

Announcement has been made by the Art Institute that Charles Fabens Kelly, of the Fine Arts Department of Ohio State University, who has accepted the appointments of assistant to the director and of curator of Oriental arts at the Institute, will assume his new duties June 15. Mr. Kelly is a graduate of Harvard University,

has been a member of the faculty of the University of Illinois, and is the author of several books on art subjects.

AN ART MUSEUM FOR HOUSTON  
Construction work has begun on an art museum for Houston, Texas, which has been sponsored by the Houston Art League. Breaking of ground for the building was marked with addresses by officers of the Houston Art League, city officials, and artists of Houston. The first shovelful of dirt was moved by Mrs. H. B. Fall, president of the Art League, who declared that she "believed the Houston Art Museum will stand as a symbol of law, order and progress for Houston and for the whole southwest."

Work on the first unit of the building (of which there will eventually be four) may be completed during the summer. The museum building was designed by William Ward Watkin, head of the architectural department of Rice Institute, and Ralph Adams Cram, designer of the institute buildings.

The Houston Art League was organized some twenty-two years ago by a small group of men and women in the town, and, though chartered at that time without capital stock, it now owns paintings, art objects, stained glass, etc., amounting in value to \$30,000. For a number of years the League has been vitally and actively interested in introducing and encouraging the study and appreciation of art and the crafts in the public schools of the city, and has secured from time to time national and international artists to lecture; it has likewise sponsored the exhibition of paintings and art collections and has expended for pictures in the public schools of Houston, during the years of its active work, the sum of \$25,000.00. Furthermore, through the direct efforts of the League, the state laws have been amended, exempting from taxation all art museums in Texas. In addition to the founding of the Art Museum, the League has as its purpose the establishment of an Art Center, the architectural development of the city in harmony with its various prominent public buildings, and in general to uphold a high standard of art appreciation among the people of the community.

Mrs. Fall, the president of the League, is



also chairman of the Fine Arts Department of the Texas Federation of Women's Clubs and has made a survey of the art treasures in Texas, which will be used as a reference by those seeking information along these lines.

ART IN  
BALTIMORE A group of four notable exhibitions opened at the Baltimore Museum of Art on the evening of April 10,

when a reception was held in cooperation with the Baltimore Friends of Art. These special exhibits remained on view through May 5.

The main picture gallery was devoted to twenty-four paintings by Gari Melchers. These included the "Fencing Master," from the Detroit Institute of Arts; "Married," lent by the Minneapolis Institute of Arts; "Maternity," from the Corcoran Gallery of Art; and "The Smithy," from the Duncan Phillips Gallery, both in Washington; "My Garden," lent by the Butler Art Institute of Youngstown, Ohio; "The Skaters," from the Pennsylvania Academy of the Fine Arts; "The Unpretentious Garden," which belongs to the Telfair Academy at Savannah, Georgia; and "The Wedding," from the Albright Art Gallery in Buffalo, N. Y. Many private collectors also lent excellent examples. In connection with this exhibition an interesting illustrated lecture on "Gari Melchers—His Life Work" was delivered on the evening of April 12 by Dr. Christian Brinton, the well-known art writer.

Sculpture by the great French master, Auguste Rodin, filled the Sculpture Court. There were heads and full-length figures in marble, bronze and terracotta, and a number of drawings. This collection was assembled by Joseph Brummer, and the catalogue, when shown in his New York Galleries, stated: "What we have before us in the present exhibition are not vague hints from an appreciator of certain qualities in art and nature, but the realizations of one who in every piece, as much as in the ensemble of his long lifework, carried out the robust ideal that was in him."

An exhibition of Flower Paintings and Garden Pictures, assembled by the American Federation of Arts with the cooperation of the Garden Club of America, was installed

in Gallery A. These pictures were by some of the foremost artists of today and included the Baltimore painters, Alice Worthington Ball, Everett L. Bryant, and Maude Drein Bryant; other painters represented were Colin Campbell Cooper, Charles C. Curran, Ben Foster, Philip Hale, Maude M. Mason, Ernest Peixotto, Helen Turner. Flower painting has lately come back into vogue, and some of the best work in contemporary exhibitions is in this field.

The Print Room was devoted exclusively to etchings, dry points and lithographs by Whistler. These were lent from the Thomas Harrison Garrett Collections, temporarily in the Library of Congress at Washington; the Conrad Collection, which belongs to the City of Baltimore; the Lucas Collection, owned by the Maryland Institute; and the private collections of Mr. Michael S. Baer, Mr. Charles H. Koppelman, General Lawrason Riggs, and Mrs. H. Barton Jacobs.

A Memorial Exhibition of paintings by the late Prof. S. Edwin Whiteman was shown in the galleries of the Peabody Institute from April 12 to May 1. Mr. Whiteman was a native of Philadelphia, where he studied for some years, after which he went to Paris and studied under Lefebvre, Boulanger, Benjamin Constant, and at the Ecole des Beaux Arts. He exhibited at the "Salon" seven successive seasons and in 1889 received the Honorable Mention. He then returned to the United States and became the director of the Art Department of Johns Hopkins University. He exhibited at the National Academy of Design, New York; at the Boston Art Club, the Carnegie Institute, Pittsburgh, and the Pennsylvania Academy of the Fine Arts, his work invariably winning high commendation.

ART IN  
DETROIT The Detroit Institute of Arts has recently received as a gift from Mr. George G. Booth a series of six

stained glass panels of Swiss origin, representative of the work which was extensively practiced and reached its greatest technical excellence in Switzerland in the sixteenth century. These are: "A glass of the Swiss citizen, Stockli, 1589"; "A round glass of

the town of Brugg." "A glass with the coat of arms of the family Scherer"; "A glass with three coats of arms, by Felix Lindtmayer, Jr., from 'Shaffhausen,' dated 1559"; "A very fine glass of the town of Steckborn, by Wolfgang Spengler"; and a large fine glass in the middle of which is a coat of arms with half a lion. These panels are particularly brilliant in color, and notable on account of their skillful craftsmanship—a very valuable addition to the museum's collections.

Mr. Ralph H. Booth, the president of the Detroit Institute of Arts, has lately purchased from a Berlin collector a most important triptych, telling the story of the Prodigal Son, which he has lent to the institute for display. The author of the painting is not definitely known and has been the subject of much study and argument, but the work itself is considered a very valuable masterpiece, not only on account of its subject but because of its technique and the beauty of the colors. In describing it a writer in the Bulletin of the Institute says: "As a document of its time, as a naturalistic and dramatic picture of life, and as a decorative design of infinite sky, mysterious landscape, architecture and figures, it is a real treasure."

The Detroit Institute of Arts held during April and May its Ninth Annual Exhibition of Paintings by American artists.

#### ITEMS

On two evenings in April and May concerts of a strikingly different character were given at the Boston Museum of Fine Arts, the first by members of the Boston Symphony Orchestra under the leadership of Agide Jacchia; and the second by the Harvard Glee Club, of which Archibald C. Davison is director. On the evenings of the concerts the entire museum was open, free to the public, from seven until eleven o'clock.

The Brooklyn Society of Artists held its Seventh Annual Exhibition in the Pratt Institute Art Gallery, from April 17 to May 2, inclusive. The collection included sixty-two works by such well-known painters as George Pearse Ennis, George A. Traver,



MIDWINTER—A PAINTING BY  
WILLIAM STEEPLE DAVIS

SEVENTH ANNUAL EXHIBITION, BROOKLYN SOCIETY OF  
ARTISTS

George Laurence Nelson, Gustave Wiegand, William Steeple Davis, and many others. This society, of which Charles Vezin is president, has now fifty-six members.

A number of etchings by the British artist, E. Hesketh Hubbard, have recently been acquired by the Metropolitan Museum of Art. Mr. Hubbard is the founder of the Print Society, an international society of print makers and collectors, and has recently started, in conjunction with a fellow-artist, The Forest Press, a private press for publishing artistic color block prints designed by himself and other artists. He is a member of the Chicago Society of Etchers and the Print Makers of California and contributes regularly to the exhibitions of these societies, as well as those of the National Academy of Design. Mr. Hubbard is also an author. A second edition of his book, "On Making and Collecting Etchings," is appearing in England, while another book, "Sixty-Six Etchings," will be published immediately.

## BOOK REVIEWS

THE STORY OF LEON BAKST'S LIFE, by Andre Levinson. The Alexander Kogan Publishing Company, Russian Art, Berlin. American Edition, Brentano's, New York. Limited to 250 copies. Price, \$60.

The story of Leon Bakst's life by Andre Levinson, a large quarto book, bound in vellum, with hinged back, is unquestionably one of the rarest examples of the bookmaking art which has appeared in many years. It is, furthermore, a monumental tribute to a great artist—a museum exhibit, preserving for posterity and making available to many the works of a modern master who has exerted a potent influence upon the art of his own day. So far as we can recall, few such tributes have been paid to artists who were still living. Let it not be thought for a moment, however, that the text of this volume is a long song of praise. The author undoubtedly holds the subject high in his esteem and has for his work and for himself deep admiration and reverence, but in telling the story of Bakst's life, Mr. Levinson has painted in words a marvelous picture of the environment in which Bakst's talent found development, and he introduces the reader to a wonderful coterie of brave spirits—men and women, though mostly men, of Russian birth or adoption who have had a great vision and have created a new world.

Notwithstanding the popularity of Russian art in the United States in recent years, the occasional exhibitions of works of Russian artists, the vogue of the Russian theater, the enjoyment of Russian music, there are comparatively few who are intimately acquainted with the history of the movement which has flowered so abundantly, and who will not find the record, as set forth in this sumptuous book, of enthralling interest. Mr. Levinson, as an introduction in his monumental work, says:

"In the book of fame, the name of Leon Bakst is writ large. Many a time and oft, illustrious critics have heralded his praises. In speaking today of the contribution made by Bakst, there is really nothing that one can add or improve upon. The inventory of his achievements has been completed; the unexampled influence which he never ceased to exercise has been rightly evaluated. Never-

theless, there remains a task which must not be neglected. Paris, to be sure, enthusiastically watched the development of his art; but for us, Russians, has been reserved the most thrilling experience of all—that of chronicling the unfolding of his genius. We have here the spectacle of a towering, unusual, self-revealing personality, and of a style that develops progressively and that blazes new ways after bitter struggles.

"More than that, in order to obtain a composite picture of his work, in order to arrive at a general estimate of the man, we must try to reproduce the intimate atmosphere of his artistic development, the material and intellectual surroundings which shaped his course.

"As a compatriot and contemporary of the master, I have, on the whole, breathed this same atmosphere. I have been an eye-witness of those earlier creations of his that mark an epoch in the history of Russian painting and of the Russian theater. This knowledge constitutes my qualification for attempting this biography. The latter would be incomplete unless his childhood and adolescence were also to be recalled. In so far as this period of his life is concerned, I am reporting Bakst's own words; with moderation I have supplied a running comment. Thus these pages present the first attempt at a story of Bakst's life."

This explains in a measure the merit of this book. None who had not breathed the same atmosphere as the master could possibly have re-created the atmosphere as Levinson has done, or related the life of the artist to the history of his time.

The first chapter, which is entitled "The Yellow Drawing Room," tells of Bakst's boyhood in Petrograd, where his home was on a narrow but very lively street, the very stones of which were silent witnesses of tragic fates which had descended upon the dwellers therein. The Yellow Drawing Room was in the home of his French grandfather—a room of gold and yellow, a haven and a heaven to the little boy brought up amid ugliness but inherently sensitive to beauty. His family went on Monday evenings to the opera, and he was permitted to sit up and hear the story upon their return. Long before he saw a play or an opera he had constructed his own little theater, invented his own puppet heroes, painted his own



scenery. He was a talented boy, but his artistic inclinations were not encouraged by his parents. Pestered by the youngster, his father sent several of his sketches to Paris. They were praised, and it was recommended that the boy be sent to the Academy of Fine Arts. Here Bakst found a training that clung to unchanged formulae, that was decadent, inert and lifeless. But here he came in touch with Seroff, who took a fancy to the red-haired young lad and who lent him real assistance.

Turned out of the Academy because of his revolutionary tendencies, which were in truth only excessive originality, he made, as Levinson explains, a wrong start, and gave his time for a while to painting rather pretty feminine portraits, courting success through feminine favor.

Then he met Alexander Benois, and the current of his life was changed. Benois was an intellectual leader. For many years he has been the most famous critic of Russia, and he gathered around him other rare spirits. Among the members of his club were Serge Diaghileff, who later was to be accounted among Bakst's most brilliant collaborators. The club set itself up as a supreme court, the chief business of which was to pull down the great, or at least to re-value them. Tchaikovsky, the composer, at first was their idol. The stage is set; the characters come and go. This club brought forth "*Mir Iskousstva*," the exponents of which it is said, saved Russian art today. Through the medium of this organization and its official publication, Diaghileff and Benois flung the doors wide open. Their editorial offices were the hot-house in which new ideas were hatched. A delightful description is given of how this was done, just what passed. The interesting and surprising thing is that, after running the gamut of extravagant revolt, the pendulum swung in the opposite direction, the creative artists became collectors, and the magazine turned ultra-conservative and devoted its pages to the art of the past.

Then comes an account of the turning to the theater—a fascinating story of Diaghileff's debut, of Bakst's first efforts—all this in the winter of 1900. Nothing could be more engaging than the story of Bakst's pilgrimage to Greece and of the tremendous

influence that it had upon his art. He did not go, Mr. Levinson says, "to say his prayer upon the Acropolis," to venerate the Attic serenity; therefore he visited the hot Argus and Mycenae, strolled to Crete, dreamed about Media, the sorceress, about the Minotaur, the monsters, the Titans, and was enormously shaken by his emotions. "Who knows," exclaims his biographer, "but that in such moments (when the wind blew hot and perfumed from the Orient) the call of the ancient Asiatic was distinctly awakened in this occidental Jew?" The painting "*Terra Antiquus*" was the immediate result and marked an epoch in the life of the artist, which was, Mr. Levinson says, "like the spiral, enlarging its circle as it ascended."

But why re-tell the story which Mr. Levinson tells with so much sympathy and understanding, a wonderful tale with now and then names which are strange sounding but have lately grown familiar. Pavlova, Nijinsky, Fokine, Stravinsky, are all brought in. Bakst made his real debut in Paris, as many know, in "*Sheherazade*." An excellent description is given of this brilliant achievement, the prestige of which is undiminished to the present day.

Bakst had the supreme gift that great masters possess, Mr. Levinson claims, of being concerned about the smallest button on a legging, at the same time that he was getting a whole army to the march, and certainly the illustrations in this great book amply testify to the truth of this statement, witnessing to a marvelous versatility and to that infinite capacity for taking pains which is rightly declared a part of genius. Many of the illustrations, which are for the most part in color, magnificent plates, are designs for costumes, reproduced, if we understand correctly, from the originals, either in the possession of the artist or at the *Museum des Arts Decoratifs*. Not a few, however, are of portrait drawings, being landscape paintings, the last of peculiar subjective interest, among which mention should be made of an exquisite study in gouache of Delphi. The portrait studies are beautifully drawn, extraordinarily characterful, charmingly sympathetic, especially those of the poet Andrei Bely; of a little boy "Z"; of the composer, Balakirev, and of Ida Rubenstein, the last in wash.

The story of Bakst's career as an artist flits from Petrograd to Paris, back to Petrograd, back to Paris, and finally to Petrograd, for in the spring of 1922, after a ten years' absence in France, under the impulse of piety, of tender homesickness, of family love, Bakst, the artist, returned of his own accord to his mother—Russia, whom the world seemed to have deserted in her extremity. In the last paragraph of this most notable and fascinating book the writer takes leave of his readers and descends into the audience in order with his readers "to await the rising of the curtain for the next act of the most beautiful of plays—the life of a grand and noble artist."

L. M.

THE SPIRIT OF AMERICAN SCULPTURE,  
by Adeline Adams. Written for and published by the National Sculpture Society.  
Price, \$1.50.

This is a delightful little book of a size which can readily be put in one's pocket or hand bag, yet marvelously comprehensive and splendidly thought-provoking. Mrs. Adams' writings all have a distinction of style and charm peculiarly her own, and the National Sculpture Society is fortunate in having secured her as chronicler. In the preface she says: "Any survey of the spirit of American Sculpture must naturally take into account the body of American Sculptors. On the other hand, the outline here offered does not attempt the preposterous task of putting everyone in his place and thereby producing an unmannerly and unreliable "Who's Who in Sculpture?" Touching upon the old slur that our arts and letters are not distinctly American, she declares "Being distinctly American is not in itself a merit. The distinctly American voice, for example, has not yet been hailed as the international model. Give our sculpture time for still further expression and it will become as distinctive American as need be." Drawing attention to the occasion for which this modest book was written, the opening of the National Sculpture Society's exhibition under the auspices and in the neighborhood of a distinguished group of learned societies at 156th Street and Broadway, New York, she affirms that "such an occasion invites rejoicing rather than lamentation and explains that for this reason little is said in the several

chapters of commercialism, of mechanistic tendencies, of unhappy professional rivalries, of mistaken ultra-modernism, or of other burdens or bugaboos that hamper the spirit of American sculpture."

In chapter one, Mrs. Patience Wright, the first American sculptor or sculptress, is made to speak the prologue; chapter two deals with "Our blithe beginning days"; chapter three tells of three leaders, John Quincy Adams Ward, Augustus Saint-Gaudens, and Daniel Chester French, and of the moral earnestness of our art; then come chapters on exposition and collaborations, the statue, the bust and the ideal figure; our equestrian statues; the art of relief, garden sculpture and ornament, small bronzes and great crafts; the National Sculpture Society, and finally, "Influences, going and coming," a kind of epilogue, a delightful summing up of the whole, an outward looking glimpse of the future. Quoting Horace she says, "'What hourly to avoid is known by none'; and adds "What hourly to accept is our modern question." In conclusion she refers to Saint-Gaudens' last words to the effect that "any effort to do a thing as well as it can be done, regardless of mercenary motives, tends to the elevation of the human mind."

The committee under whose auspices the work was published has inserted a note, following the preface, in appreciation of the great contribution of Herbert Adams, the writer's husband (whose works naturally she does not mention), a tribute most justly deserved and for which friends of art as well as of Herbert Adams will be grateful.

CATALOGUE, EXHIBITION OF AMERICAN SCULPTURE. National Sculpture Society, New York, 1923. Price, \$2.50.

This beautiful catalogue of the comprehensive exhibition of American sculpture, which opened in New York on April 12 and is to continue until August, is a valuable contribution to the history of sculpture in America, containing not only a list of the eight hundred exhibits but biographical data of all the sculptors represented and full-page illustrations of many of the most noteworthy works. It is a thick book of approximately 375 pages.

# THE PENNSYLVANIA ACADEMY *of the FINE ARTS*



*Summer School at Chester Springs, Chester County, Pa.*

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JULY, 1923

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ALEXANDER HAMILTON

STATUE IN BRONZE

BY

JAMES EARLE FRAZER

UNVEILED MAY 17, 1923

WASHINGTON, D. C.

# THE AMERICAN MAGAZINE OF ART

VOLUME XIV

JULY, 1923

NUMBER 7

## SHALL AMERICA HAVE A NATIONAL GALLERY OF ART?

BY W. H. HOLMES

Director, National Gallery of Art

THE RANK of a people in the scale of culture may, in large measure, be determined by the degree of its appreciation of beauty and by its embodiment of the elements of beauty in the works of its hand, while the art museum, the treasure house of that which is beautiful, has the important function of placing before the people, for their enjoyment and inspiration, examples of the products of taste in every branch, of all times and of all peoples, from the simplest forms of embellishment to the loftiest achievements of the masters.

The people of America have in Washington the nucleus of a National Gallery of Art, which is at present a department of the Smithsonian Institution, developed under the authority of the Board of Regents of that Institution. The growth of this gallery has been, until recently, very slow, due to the facts that no gallery building is provided, that no provision has ever been made for art as a separate or special branch of the Institution, save a modest appropriation by the Congress during the three years just passed for the care of the rapidly growing collections.

These art treasures have accumulated mainly during recent years, and entirely as gifts and bequests from public-spirited

citizens. They consist, in large part, of paintings and sculptures, but other branches are represented, and a Commission has been organized within the Institution whose activities have to do with the entire range of the esthetic, from the simplest addition of features of embellishment to articles of use, to the work that rises wholly above the realm of use into the realm of the purely esthetic. The Institution, without special provision for the housing of art works, cares for its collections in such spaces as can be spared for them in the four buildings of the Smithsonian group provided for scientific, technical, and historical purposes; the larger portions, aside from the Freer collection, being installed in the central hall of the Natural History building, from which hall the collection of lay figure groups illustrating the Indian tribes was removed to accommodate them.

Strangely enough, no single work of painting or sculpture has been acquired for the National Gallery of Art by purchase with funds provided by the National Government. This is in strong contrast with the history of the art collections of other countries, many of which have provided liberally for the acquirement, display, and utilization of art works of all classes. Our American

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<sup>1</sup> A paper read at the Fourteenth Annual Convention, the American Federation of Arts, St. Louis, Mo., May 23-25, 1923.





THE CUP OF DEATH                      ELIHU VEDDER  
EVANS COLLECTION, NATIONAL GALLERY OF ART

people may well pause and ponder on the significance of this fact.

Galleries and art museums have been established in a number of our principal cities and rapid progress is now being made in the accumulation of art treasures, and it is, indeed, unfortunate that the National Gallery should at this time, through lack of funds and accommodations, be compelled to practically close its doors to the current of art works seeking a permanent home.

Is it not, then, time to ask: How shall the American people prepare the way for the reception and utilization of the great

body of art treasures assuredly within their reach? How shall America attain a creditable standing among the cultured nations of the world in the field of art, save through the venture here suggested—the erection of a gallery building worthy of its noble purpose.

The nation has acquired during the last dozen years, by sheer good fortune, art valued at several million dollars, all through gifts and bequests, and strange to say, for the larger single unit of these collections, the donor, Mr. Freer, realizing the lack of national accommodations, provided the gallery building required. It is, possibly, too much to hope, however, that any other citizen will covet the exceptional distinction of supplying a great building for the accommodation of a great gift to the nation; and it can hardly be expected that any other citizen will have the courage of President Roosevelt, who, when the Regents of the Institution, waiting on him in the White House, asked his advice regarding the proffered Freer gift, replied, bringing his fist down on the arm of his chair: "Gentlemen, accept this collection whether you can care for it or not." Acting on this bold advice, they took the risk, and the donor, who, without a Roosevelt, might have stopped with the collection only to his credit, or might even have placed it elsewhere, has now, in the capital of the nation, a superb monument bearing his name.

The Freer collections and the beautiful building to house them together form one of the most generous and complete gifts ever made to any people. The collection itself was brought together with a definite purpose, expressed by Mr. Freer in these words: "My great desire has been to unite modern work with masterpieces of certain periods of high civilization harmonious in spiritual and physical suggestion, having the power to broaden esthetic culture and the grace to elevate the human mind," and it includes, besides American paintings by Whistler, Dewing, Thayer, Tryon, and others, priceless Oriental paintings, sculptures, bronzes, jades, and textiles among which are antiquities of great variety and intrinsic value. The gallery includes, in addition to the exhibition rooms, an auditorium for public meetings and lecture courses, and studios where every facility will



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be offered to art students to benefit by the collections. It is to be noted, however, that the collection is to remain always as a separate unit of the National Gallery, and that the Oriental field is to be exclusively cultivated, ample funds being provided for the purpose. All honor is due to Mr. Freer for this splendid gift to the nation.

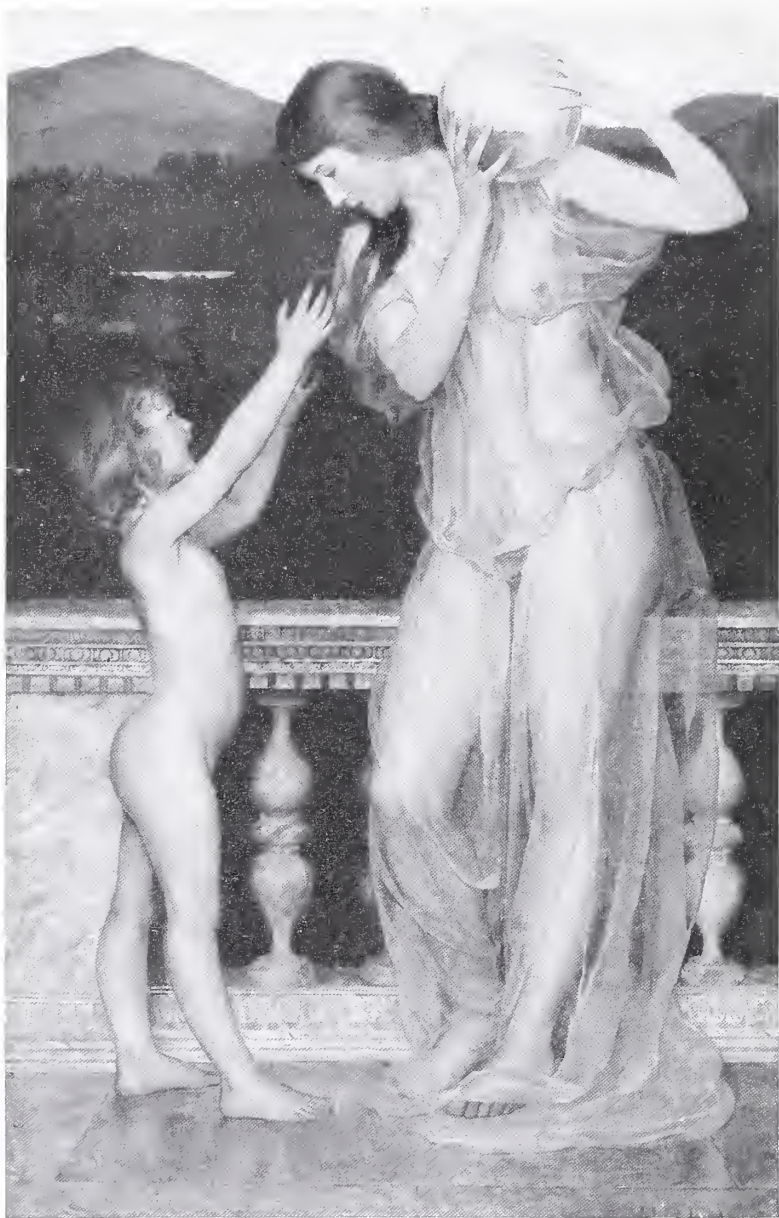
It should not be forgotten that in erecting the National Gallery, of which we dream, we are rearing a temple to be devoted not to painting and sculpture alone, but to the assemblage and display of the highest achievements of human genius in all of its diversified material forms of realization, and of all periods and of all peoples. These treasures are to serve not only as records of the triumphs of genius in the past, but as the foundation upon which America's art future shall be built, insuring advance, step by step, to higher levels than the world of the present can claim.

The present appeal is intended as a step

in publicity, in bringing a definite knowledge of the unfortunate state of our national art to the attention of the American people, who, it is felt, should now begin to realize, not only that we are without recognition of art as a national asset, but that we are far behind other nations in that particular department of culture which characterizes the highest civilization—the state known as enlightenment. We seek to stir the pride of a people unaccustomed to take a second place in any field.

Our people, as a natural result of our birth and rapid material advancement, think first of material and political interests, and art has had, until now, little place in their thoughts. Our national legislature, which represents the people and stands primarily for the interests of the people, materially and politically, is not infrequently carried away by popular enthusiasm, entering the margin of the field of art, building splendid monuments to great men and in





## ILLUSIONS

BY

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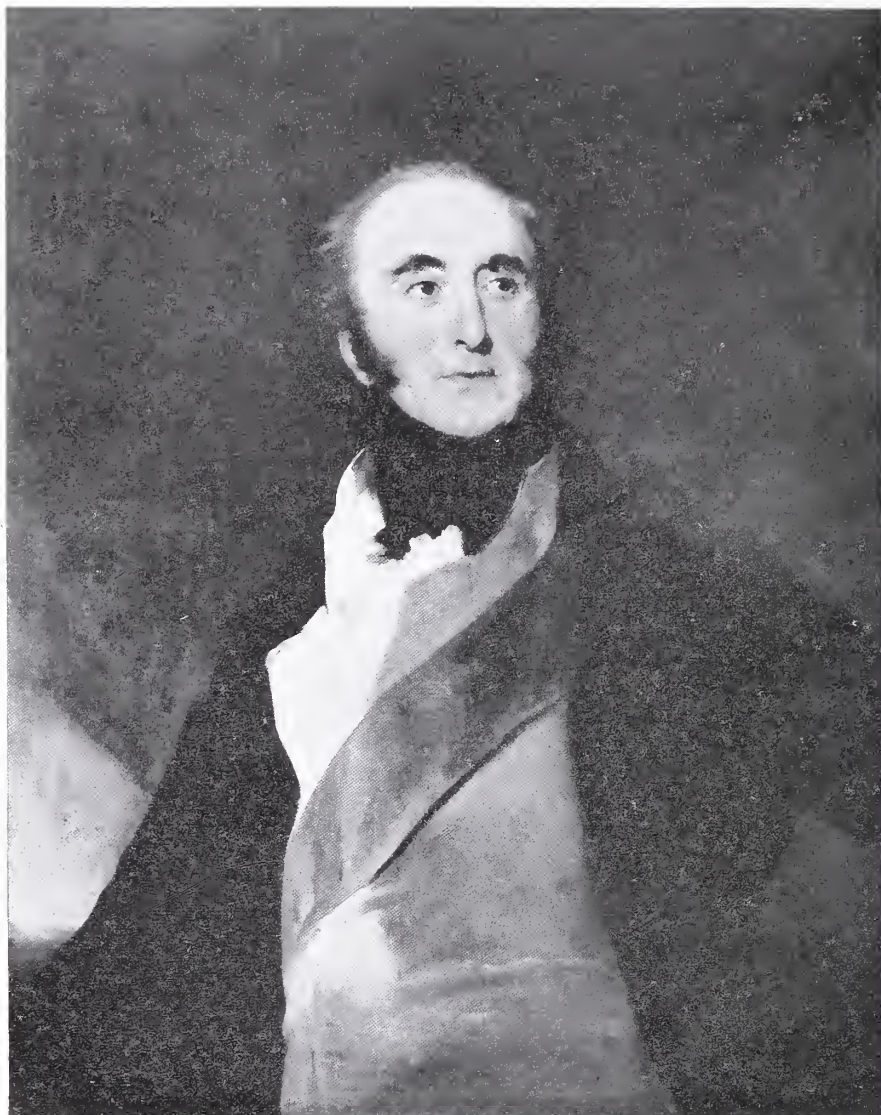
commemoration of great events. Up to the present time, however, they have been able to go little beyond the urge of the historic motive.

The true place of the esthetic, the embellishing and the fine arts in the life of the nation and in the lives of all the people, cannot long remain in the shadow of the purely sordid. The material interests are, however, the stem of the plant, the sturdy trunk of the tree of cultural progress, while the vast range of the embellishing arts may be thought of as the abundant leafage, and the higher phases of the arts of taste as the bloom. The tree of the American nation

has grown a mighty trunk and a leafage of great abundance, and it is now time to recognize, as a nation, the vital significance of the bloom.

Let us then ask: What agencies can be enlisted in the promotion of this great cause? Can the national legislature be prevailed upon to meet the devotees of art half-way; providing the means of realizing this treasure house of the best that men have done in the boundless field of art, this fitting symbol of civilization—a National Gallery of Art?

Is it not within the bounds of reasonable anticipation that in the desire to force the



LORD ABERCORN

SIR THOMAS LAWRENCE

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matter to an issue, owners of great collections, having in mind the ultimate disposal of their treasures, should arrange that in case the National Government provides a gallery building within a reasonable period, their treasures shall become the property of the whole people?

The great importance of prompt action becomes apparent when it is recalled that the failure to provide housing for possible

additions to the national collections means a great annual loss to the National Gallery—to the nation. The yearly addition of art works between 1905 and 1920, the latter the date of the complete exhaustion of gallery space in museum buildings, averaged upwards of half a million a year, while the entire increase per year for the three years since the latter date has fallen below \$40,000. The loss to the gallery and the nation at

this rate would, in a score of years, amount to a sum equal to the erection of a building worthy of the name, and there can be little doubt that if a gallery building worthy of the name awaited the inflow of gifts and bequests, accessions would reach the substantial figure of half a million per year, as heretofore, or who shall say not twice that figure? Private owners, seeking a final

resting place for their treasures, would doubtless, in many cases, prefer to be represented in a gallery belonging to the nation, to all the people alike, than in any other. Our plea, then, the plea of the Smithsonian Institution, is not only a worthy but an urgent one, and is now made to all the people of the nation, and for all of the people of the nation.

## INTERNATIONAL REPRESENTATION IN ART<sup>1</sup>

BY HOMER SAINT-GAUDENS

Director, Department of Fine Arts, Carnegie Institute, Pittsburgh

THE EARLY part of this year I was so fortunate as to be able to have an interesting conversation with Mr. Charles Aitken, the director of that extraordinary modern gallery in London known as The Tate. Mr. Aitken in the course of our talk asked me if I would furnish him with a list of modern American artists who would go to make up an important exhibition of American painters for England. He explained that he had tried to get up such an exhibition by writing letters and had met with no success. I gave him what assistance I could and told him what I firmly believe to be the reason for his initial failure.

In organizing such an exhibition Mr. Aitken is faced by exactly the same problem I meet each winter in Europe, which is, that there is no reason for an American artist to exhibit in Europe or a European artist to exhibit in America except the possibility of sales. Neither group feels sufficient respect for the situation of art on the other continent to believe that it will gain any of that evasive thing known as kudos through the possibility of receiving an award or honor.

Moreover, Mr. Aitken was in a worse quandary than I am, because we do purchase a certain number of European pictures, whereas the foreigners buy none of ours.

This indifferent state of mind on the part of the artists of both continents towards

each other results in a sluggishness of interchange of modern art which is a terrible pity, for two reasons.

In the first place, it is essential for the development of all good craftsmen that they know and respect the output of the other good craftsmen in the world about them.

In the second place, as I am sure all will agree, there is a high value to be placed on the Fine Arts as a basis for international understanding and for the comprehension on the part of foreign nations that the Americans are not only practical people but idealists.

Many persons may have lost sight of this in these days of automobiles and moving pictures. Nevertheless, it is just as true at present as in Colonial days when Jefferson once wrote to Adams from Paris:

"You see I am an enthusiast on the subject of the arts, but it is an enthusiasm of which I am not ashamed, as its object is to improve the taste of my countrymen, to increase their reputation, to reconcile to them the respect of the world and procure them its praise."

It is a far cry from Jefferson's day to this, and in the course of that span of years it has become a matter of popular belief hereabouts that the center of art has moved from Rome and Paris to New York.

We are leading the world in art today. At least that is what our own artists believe.

<sup>1</sup>A paper presented at the Fourteenth Annual Convention of the American Federation of Arts, St. Louis, Mo., May 23rd, 24th and 25th, 1923.



How do we know it? Is it because we are all a part of the make-up of a smug self-satisfied young eagle who is confidently preening his feathers and raucously announcing the fact to the world; or is it because we have proved this fortunate leadership to be the case through a healthy and widespread competition with other nations?

My own opinion I base on watching the results of the two international exhibitions with which I have been associated in Pittsburgh. An hour's glance at the paintings hung on the walls there is enough to set the eagle screaming for a year. But a most disquieting fly was dropped into the ointment both years when I found that I could lead any one of such foreign jury members as Simon, Knight, or John, up to any of our acknowledged masters of the past such as Thayer, or Homer, or Dewing, and have them view these paintings which we regard as the Holy of Holies, without a flicker of the eye. Indeed the only American master of comparatively modern times which they would acknowledge was Albert F. Ryder.

In other words, from the European point of view American art is as far behind European art as from our American point of view European art is behind American art. It is all dependent on taste, and there is no accounting for taste. If you are in doubt about that for a moment, look around at the hats or neckties other people are wearing and see how many of them you would like to wear.

Again, the calm of my self-complacency became a bit ruffled when, just before his departure from this country, I asked this year's French member of the jury, M. George Desvallieres, what he thought of American art, and he, who had spent a month in flattering me, at last told me the truth. He said:

"You have a lot of clever and brilliant workmen in your land who will turn out for you any day a good landscape, or a good interior, or a genre, or a still-life. However, when all is said and done, they are just representing the mundane exterior of your society and, moreover, just painting it for your wealthy and dilettante class and not for the mass of your people. Your artists have yet to grasp and to set forth the American idea. Perhaps the reason for that is

that they cannot depict vague, unrelated and intangible philosophies and, at present, you have no American idea to set forth; such an idea as was the religious idea, expressed in the big French cathedrals of the middle ages."

How, then, can we set about bridging this gap between the taste of the two worlds so that each may profit by the merits of the other? And, by the way, why stop with two worlds? What about the Latin American countries which are coming into such prominence these days? On the basis of the old French proverb that "to know is to understand" we must not only bring more foreign paintings to this land where we can see them in intimate proximity with our own, but we must also send more of our canvases abroad that they may be known and understood in equal proximity with the result of the artists across the water.

The Pittsburgh International Exhibition has long been endeavoring to meet the first of these requirements. Moreover, both last year and this it has been widening out its efforts by sending out, on a tour of the country, a large portion of its foreign contingent after the Pittsburgh exhibition is closed.

But the Pittsburgh effort is the only thing of the kind in the country, and, even if ideally successful, fights only half the battle. It is all very well for us to think that we know European art. The proper exchange of ideas can never reach an adequate level until they begin to know ours.

It is perfectly natural that the stream of art has flowed from east to west ever since the days of Jefferson. Just because it does flow that way; just because our millionaires do purchase the treasures of Europe for so much gold, the Europeans have come to the conclusion that we are crassly ignorant and devoid of any refinement, and, like a lady I met at a tea in Mons one day, they constantly ask a traveler such as I am if we have not begun to make any progress in art in this country.

Then do you know what happens? I don't, we don't, so much as resent such questions. I, and we, simply regard such a person as the lady from Mons, as pathetically ingenuous. I, we, laugh at her as provincial; as if some remote farmer should ask us if we have ever heard a telephone.

We, if you please, laugh. We, whose pin feathers are still so small and blue they rattle in our skins.

We are all wrong.

Just because Europe has no understanding or appreciation of our works of art is all the more reason why we should send them the best we have and arouse their willing admiration and respect. For until we gain the admiration and respect of those old and wise peoples they will never consistently send us their best paintings, and until they do so our real appraisal of our position in the world must remain on a very insecure foundation.

Again, in a larger measure, to revert to Jefferson's words to Adams, this smug contentment of the cat that swallowed the canary will never "increase our reputation or reconcile to us the respect of the world and procure us its praise."

Here we sit and in a superior way, deign to accept propaganda on the part of other nations in our country, but never endeavor to spread propaganda of our country through other nations unless we are shocked into so doing by one of those misunderstandings known as "war."

So can we feel in the least surprised that the peoples across the water have no particular love for us and are interested in us only in so far as they may exploit us for our material wealth? What will happen when some fine day we come to have need of their cordial understanding, sympathy, and friendship? Or will our glorious isolation continue forever?

Already a number of earnest persons have come to understand the seriousness of the present state of affairs and have begun to make attempts to care for the future.

Mrs. Harry Payne Whitney did her best with an exhibition she sent over to Europe in 1921. The Copley Society of Boston is actually in process of shipping a group of water colors by Sargent, Homer, and Dodge McKnight, to Paris. Others of us, interested in an Exhibition of American Art, are hoping to present a fine, retrospective exhibition of American Fine and Applied Arts to France in 1924.

Yet for all of that such efforts are but spasmodic and minor. And for one reason or another, they haven't met with any marked recognition. Mrs. Whitney's collection was

faced with bitter criticism. I am not at all sure that the Copley Society show is going to gain the praise they expect. Certainly Mr. McKnight's water-colors have not been received with any great enthusiasm by those Europeans who have seen them in my company. As for our Exhibition of American Art, its ultimate success has been much delayed through lack of knowledge of French internal politics.

It is pathetic to see so much effort, put forth with the best intentions in the world, spent to so little purpose. However, I regretfully feel that such will be the case so long as these efforts are sporadic and lack a constant, personal contact with European affairs, of the sort we find we must have in conducting our international show for Pittsburgh, even though it is held every spring. Therefore, we are in vital need of a definite organization which can be charged with the conduct of just such missions from year to year.

What is the first serious step to be taken? Let us have a little look at the European situation. We cannot here in our land realize for a moment what a complicated mass of racial hatreds is Europe. How the Italians detest the French! A French name on a jury is enough to stop every good painter in Italy. How the English and the French try to force themselves to like one another and cannot! By the same token how, disliking one another, all these nations live in shocking ignorance of each other and how, withdrawing each into its shell and putting each a high and difficult barrier up against the others, they stagnate in the belief that their art, or commerce, or social order, is the only art, or commerce, or social order, and the best. Their physically insignificant customs barriers separate them as widely as the Atlantic Ocean.

As far as the art of these nations is concerned, which is the only thing we are concerning ourselves with here, there is but one little connecting link of knowledge, as it were, between them. This is the biennial International Exhibition held in Venice. It is the most important and sole genuinely international show in Europe. It is carried on by government support, and therein each nation has its gallery or pavilion. Last year, as a representative of the Pittsburgh Exhibition, I had a desperate time

competing with it; for all the important men were sending there, and several, like Maurice Denis, had been accorded whole rooms.

Here, in Venice, is American art in a position to secure its first firm foothold in Europe. What have we done about it? Nothing. We are the only nation that is not consistently represented in the Venetian biennial, and which depends, so to speak, on the force of the wind or an occasional good-natured cat or so to bring into it an odd canvas.

How, then, can we set about placing ourselves on a par with other nations in this exhibition, where we will be more than welcome if we only take interest enough to make a genuine effort to be represented?

We have at present no Ministry of Fine Arts or department of the Government to take up the matter. In one way that is fortunate; for it may amuse you to know that in all my travels, and as a result of all my official calls, I never received enough official assistance to add one good picture to 290 that came across the deep blue sea in the last two years. It has been mostly like my Italian experience. Before my departure abroad last year the Italian consul in Pittsburgh pulled every available official wire to be sure that the Italian section was officially and adequately represented. Before leaving for Rome from Paris I notified the Italian Secretary of Fine Arts of my approaching visit. Upon the first day of my arrival in Rome I both wrote to the Italian Secretary and called upon him, leaving my address and stating how long I would remain in town. Then the silence of the tomb fell over the official situation until the last day I was in Rome, when I received a letter, sent to me in Paris by the Italian Secretary after I had called upon him in Rome and re-forwarded to me from Paris. This letter asked me to notify the Italian Secretary what assistance I might need when I arrived in Italy.

Now I do not know that we want any brand of official ingenuousness of just this variety, and I do not think we need it. Because, for our present purposes, we have got something better, quite free of political hooks and eyes or of elique wars—that is the American Federation of Arts. This Federation represents in its membership

the majority of the leading professional art associations, and, therefore, is nationally representative and in a position to do the service, of which I have been speaking, to the art of America, a service which in turn, if well done, will reflect credit upon our nation and add to the reputation of American artists. In brief, an interchange of international art is essential to art progress and important for national relationships.

We think we lead the world in art. This is from our point of view—not that of Europe. The Pittsburgh International has helped towards a common viewpoint. But its efforts can never fight more than half the battle. The tide of art has run from east to west. No systematic international art movements are going from west to east. Conscientious individuals have attempted to turn American art currents in the European direction. They have not met with success. To obtain respect and good art from Europe, the people of Europe must understand the importance of our art as they understand the importance of our jazz and chewing gum. The Venetian International Exhibition is respected in Europe. It is the first step on which we should tread. American representation in the Venetian biennial has been fortuitous. We should make it important. We have no national Ministry of Fine Arts. Such ministries are not a success. I do not advocate them for the United States. We have got, however, a fine medium in the American Federation of Arts, already in touch with our art organizations.

Therefore, I hope that the Federation will assume this responsibility of saying to the world that we have a proper sense of pride in the work of our own artists; that we wish to have our art placed in competition with the works of European artists in Europe, in order that our art may gain fresh education, fresh incentive, fresh association with equal art in other lands, and fresh honors; finally, that we may convince the people of Europe that we in the United States are not entirely given over to materialism, but realize, as do the Europeans, the great importance of the spiritual.

Therefore, I am asking the Directors of the American Federation of Arts to take under consideration the possibility of securing suitable representation of American Art



at the Venetian biennial either in 1924 or 1926; and so plan that at the conclusion of the Venetian Exhibition the collection shown there as a whole or in part be exhibited in other art centers of Europe under dignified and proper auspices.

Then at last we may prove to Europe

the worth of our art, and more than that, that we, as well as they, understand how art widens our mental horizon, expresses our fundamental emotions and lets us into the secret that the great gift of life is beauty, and that men and women are more than economic units.



A PORTRAIT ATTRIBUTED TO SEABASTIANO DEL PIOMBO (1483-1547)  
CITY ART MUSEUM, ST. LOUIS, MISSOURI

# FOURTEENTH ANNUAL CONVENTION OF THE AMERICAN FEDERATION OF ARTS

THE American Federation of Arts has held no more interesting nor important Convention than that which met in St. Louis, Mo., May 23, 24 and 25, 1923. The total attendance was about the same as in previous seasons, but there were more representatives from the middle west this year than commonly, and less, we regret to say, from the east.<sup>1</sup> Including local members, representatives and guests, the attendance at the sessions was about 300, comfortably filling the available seats in the palm room and the ball room at the Chase Hotel, wherein the several sessions took place. There were many whom we would have liked to have had with us and whose presence was missed, but there was an intimacy and friendliness about the gathering which, had there been more, might not have been possible.

At the opening session on the morning of May 23, Mr. W. K. Bixby, president of the City Art Museum, St. Louis, and a vice-president of the American Federation of Arts presided. At the afternoon session on the same day Mr. Charles L. Hutchinson, first vice-president of the American Federation of Arts and president of the Chicago Art Institute, was presiding officer. At the morning session on the 24th, Mr. Frederick Allen Whiting, director of the Cleveland Museum, presided by special request, and at the morning session on the 25th, which was devoted to City Planning, Mr. John Lawrence Maura, past president of the American Institute of Architects, was in the chair, being introduced by Mr. Edward Robinson, a director of the American Federation of Arts as well as director of the Metropolitan Museum, New York, who himself presided at the afternoon session on the 25th and at the banquet that evening, and from first to last acted as the personal representative of Mr. Robert W. de Forest, who did not return from his golden wedding trip sufficiently soon to be in attendance.

The first session was devoted to national matters, the American Federation of Arts and its work, a proposed publicity art

service, the need of a building for the National Gallery of Art and a project for international representation in art, all of which papers are published in full elsewhere in this magazine. As a result two important resolutions, one referring to a publicity campaign for the National Gallery and the other to the assembling of a collection for display at the international exhibition in Venice, were both presented and later on unanimously approved. At this session also the following resolution in appreciation of the life and in regret for the loss of the late Charles D. Norton, former treasurer of the American Federation of Arts, was unanimously passed:

Our Director and Treasurer, Mr. Charles Dyer Norton, was taken from us March 6, 1923, a few days before he had reached his 52nd birthday. Young as men reckon years, young in the abounding spirits and resilience, young in heart and temperament, nevertheless, even in that brief span he had accomplished so much that was truly worth while that he could be said to have lived a full and successful life.

The American Federation of Arts will lose much from not having his advice and guidance, but it has gained much from his fine spirit which will remain to aid us in our work.

Of Charles Norton it could be said that he combined to a marked degree the spiritual aspiration and progressiveness of the idealist with the hard-headed practical sense of a man who saw the importance of achieving results rather than simply entertaining hopes.

The Board of Directors and members of The American Federation of Arts, with deep appreciation of all that Mr. Norton was to this organization and with the firm intention that his example shall not have been in vain, desire to spread upon the minutes of this meeting this testimonial, and to authorize our Secretary to send a copy of them to Mr. Norton's bereaved family.

At this session also Mr. Edward Robinson reported the decision of the *Service des Antiquités* of Egypt to postpone for another year the proposed change in the regulations governing excavations and the distribution of discoveries in Egypt, against which the American Federation of Arts, as the representative of the museums and art associations of the United States, protested last January. Mr. Robinson explained in detail what the proposed change had been

<sup>1</sup> The registration showed 203 delegates and members from 23 states.



FLORENTINE ROOM OF THE MIDDLE AGES, RESIDENCE OF EDWARD A. FAUST, ESQ.

DESIGN ADAPTED BY TOM P. BARNETT, ARCHITECT, FROM SALONS IN THE PALACE OF THE DAVANZATI, FLORENCE

and how it would, if carried into effect, have virtually put a stop to excavations and further explorations in Egypt, reading the letter of protest sent by the American Federation of Arts, explaining the way in which the Metropolitan Museum of Art had seconded the action taken by the Federation, telling how Mr. Root had personally taken copies of the letters to the Secretary of State, and what action had been taken both by the Secretary of State and those in authority in Egypt, leading eventually to a favorable decision and the much-desired postponement.

At the afternoon session on May 23, the first speaker was Dudley Crafts Watson, director of the Milwaukee Art Institute. His subject was "The Art Association as a Channel for Constructive Recreation," and he made most plain the need of effort along this line, calling to attention the extraordinary amount of leisure now at the command of the laboring man and the

farm worker, and picturing vividly the mad race for sensational recreation which seems to be typical of the age. Lorado Taft, president of the Art Extension Committee of Illinois, told inspiringly of the work this committee is doing in affording those of the small towns opportunity of cultivating taste and finding recreation in art, enriching life, bettering conditions and making living more worth while. Carl J. Smalley of Kansas City spoke on "Art for the Farmer" and described delightfully the way in which an interest in fine prints has been cultivated among the farm dwellers of the state of Kansas, a really marvelous record of how the contagion of art can be spread through the instrumentality of one zealous art lover.

At the session on the morning of May 24, Dr. C. J. Galpin, of the United States Department of Agriculture, made an earnest plea in an address entitled "Rural Life in American Art" for interpretation of farm life in contemporary painting and sculpture,



in order that the best in such life be symbolized and thereby dignified. Miss Jane Betsy Welling, Art Supervisor, Training Department, State Normal School, Kalamazoo, Mich., spoke on "Art in the Schools," showing what is being done to cultivate taste among those of the younger generation; and Mr. George C. Nimmons, chairman, Committee on Public Appreciation of the Arts of the American Institute of Architects, told of "The Present Need for Art Training in Colleges and Its Application to After Life." The session was concluded by a thought-provoking address by Oscar B. Jacobson, of the University of Oklahoma, on "The Meaning of Modernism," which evoked lively discussion.

The City Planning session gave opportunity for delegates to learn what St. Louis is doing in this field, it having lately secured a bond issue of \$87,000,000 to be expended during a period of years in the execution of a city plan of huge proportions involving the cutting of broad avenues, the establishment of a civic center and other cardinal features, all of which were clearly and admirably explained by Mr. Harland Bartholomew. Mr. Mauran in his speech of introduction outlined the place of city planning in art and briefly reviewed what has been done, stressing the enormous value of the Washington Plan and the impetus it has given to city planning in general. Mr. S. Herbert Hare, of Kansas City, read an interesting paper on "Landscape as an Integral Part of City Planning." Mr. Cyrus E. Dallin, of the National Sculpture Society, spoke entertainingly and instructively on "Sculpture as a Civic Asset." The session was concluded by an illustrated address by Mr. Andrew Wright Crawford on "The Improvement of Waterfronts," showing what has been done in this country and abroad to redeem and beautify the waterfronts of many cities. Mr. Crawford showed stereopticon slides of various places both before and after improvement.

At the last session Mrs. Rose V. S. Berry of California, chairman, Department of Fine Arts, General Federation of Women's Clubs, gave an address on "Music, Literature and Art," emphasizing their correlation, which had been postponed from the afternoon session of the 23rd, owing to the

speaker's unavoidable absence. A paper on "Art and Industry" by Mr. C. R. Richards, former director, Cooper Union, New York, and the author of an important book on this subject, lately published, was read in his absence by the Secretary of the American Federation of Arts.

The following directors were re-elected to serve for three years: Herbert Adams, George G. Booth, Charles A. Coolidge, Robert W. de Forest, Otto H. Kahn, Charles Allen Munn, Mrs. Gustav Radeke and George D. Seymour.

The Resolutions Committee favorably reported the following resolutions, which were unanimously passed:

#### NATIONAL GALLERY OF ART

Whereas, The United States is the only civilized nation which has no National Gallery of Art, and whereas there is great need for a building to house our national art collection which in the past few years has greatly increased in size and value through gifts and bequests of public-spirited collectors and individuals; and whereas, on account of the lack of space in which to exhibit such gifts, this channel of beneficence is now checked; be it

*Resolved*, That the American Federation of Arts undertake a campaign of education and promotion throughout the United States, in order to acquaint the people of existing conditions, in the hope that it may be their will, when the facts are known, that a sufficient sum be appropriated by Congress to erect a suitable building at the national capital, to house the national collections and to evidence to the world that we, as a people, recognize art to be a factor in our national life.

#### INTERNATIONAL AT VENICE

Whereas, It is our conviction that international relationships can be established on the basis, not of commerce, but common ideals, and whereas it is our belief that American art today is comparable with the art of other countries, and that to make it better known among the people of Europe would redound not only to our nation's credit and to the advantage of our American artists but would demonstrate to those abroad that we have with them common ideals and therefore natural relationships; be it

*Resolved*, That the Board of Directors of the American Federation of Arts be authorized to make inquiry as to the possibility of securing the privilege of American representation at the Venetian biennial international exhibitions in Italy; and be requested, as the national art association of America, to assemble a representative exhibition of American art, to be shown there and elsewhere in Europe so soon as it may be feasible, and that the Board be authorized to collect a special fund for this purpose.



AGAINST AN EVENING SKY

E. H. WUERPELL

ST. LOUIS ARTISTS GUILD EXHIBITION

#### APPRECIATION OF THE SERVICE OF A. I. A.

Whereas, The American Institute of Architects through its Committee on Education, by its publication of the book entitled "The Significance of the Fine Arts" has rendered a distinct and valuable service towards the awakening and promotion of an interest in art, be it

*Resolved*, that The American Federation of Arts extends its warmest congratulations to the Institute on the importance of this publication and offers close cooperation with the American Institute of Architects in this vital undertaking.

#### WASHINGTON

Whereas, The City of Washington and the District of Columbia constitutes the greatest example of civic development and civic art in the United States, to which the inhabitants of other cities and towns of the nation are looking more and more for guidance and inspiration and

Whereas, The introduction of the automobile

and other causes are spreading the residential districts of Washington into adjoining territory, without plan or supervision, which, if continued, will result in deplorable instead of exemplary conditions; therefore be it

*Resolved*, That the American Federation of Arts urges action by the Congress to create a Regional Planning Commission to study and report an adequate plan for the growth of the District of Columbia and contiguous areas.

#### OUTDOOR ADVERTISING

Whereas, Outdoor advertising which despoils scenic beauty and architecture is but an obtrusion of private business upon public rights, and

Whereas, The great increase in such advertising constitutes a growing infringement upon the rights of the people to the unspoiled natural beauties of highways which they are taxed to maintain, and results in lowered property values through depreciation of civic beauty; and

Whereas, State and local work has proved that with an aroused public opinion this evi-





MARCH WOODLANDS

CITY ART MUSEUM, ST. LOUIS, MISSOURI

JOHN H. TWACHTMAN

can be lessened by taxation, and restricted by law and absolutely prohibited in residential sections under the recent decision of the Supreme Court of the United States in *Cusack v. Chicago*; 242 U. S., and that a further effective means is that of organized protest by individuals to advertisers; therefore be it

*Resolved*, That the American Federation of Arts undertake at once through its chapters and members an organized campaign of individual protests to advertisers, many of whom are not aware that such objectionable advertising causes widespread resentment and that its largest return to them is a name for bad taste and poor citizenship.

#### SMOKE NUISANCE

Inasmuch as city planning for beauty in utility has become so important a factor in the development of our large communities; and

Inasmuch as both science and common experience have shown that the ever-increasing clouds of dark smoke from unconsumed carbon are tending to drive people further and further from their normal centers for homes and business, creating blighted districts, substituting ugliness for beauty and destroying economic and real estate values; be it

*Resolved*, That it is recommended by this convention that in the consideration of plans and methods for future city planning direct and unremitting attention should be given to the elimination of coal smoke in our cities, and that all chapters and members use every effort to diminish the smoke nuisance.

#### ART IN THE SCHOOLS

*Resolved*, That the American Federation of Arts appoint a committee to study the methods of art instruction used in the schools and to report their findings and recommendations to the Directors.

#### RESOLUTIONS OF THANKS

*Resolved*, By the American Federation of Arts in convention assembled that the grateful and appreciative thanks of this organization be extended to the St. Louis Committee of arrangements, Mr. W. K. Bixby, Chairman, for the splendid entertainment they have provided and for the thoughtfulness which has provided so adequately and constantly for our comfort.

*Resolved*, That the thanks of the Convention be especially tendered to Mr. and Mrs. W. K. Bixby, Mr. and Mrs. Edward A. Faust, and Mr. Edward Mallinckrodt for the delightful entertainment offered on May 23 and 24, 1923, and for their graciousness in sharing the art treasures of their homes with the delegates and members of the Association.

*Resolved*, That the thanks of this Convention be extended to the Board of Directors and Director Sherer of the City Art Museum for the special reception tendered at the museum on May 23, 1923.

*Resolved*, That the thanks of the Convention be tendered to the Trustees of the Missouri Botanical Garden and to Director and Mrs. Moore for their appreciated entertainment on May 24, 1923.





BIBLIOTHEQUE DU DAUPHINE, VERSAILLES      CHARLES BITTINGER  
CITY ART MUSEUM, ST. LOUIS, MISSOURI

*Resolved*, That the Convention expresses its hearty appreciation to the Artists' Guild and The Players for their evening of charmingly diversified entertainment and for the opportunity to inspect this unique center of artistic interests on May 24, 1923.

*Resolved*, That the cordial thanks of the American Federation of Arts are hereby extended to the various speakers whose interesting addresses have made the Fourteenth Annual Convention of the American Federation of Arts such a success.

*Resolved*, That the Federation extend to the press of the city the thanks of the Convention for their splendid cooperation which has had so much to do with the success of the Convention.

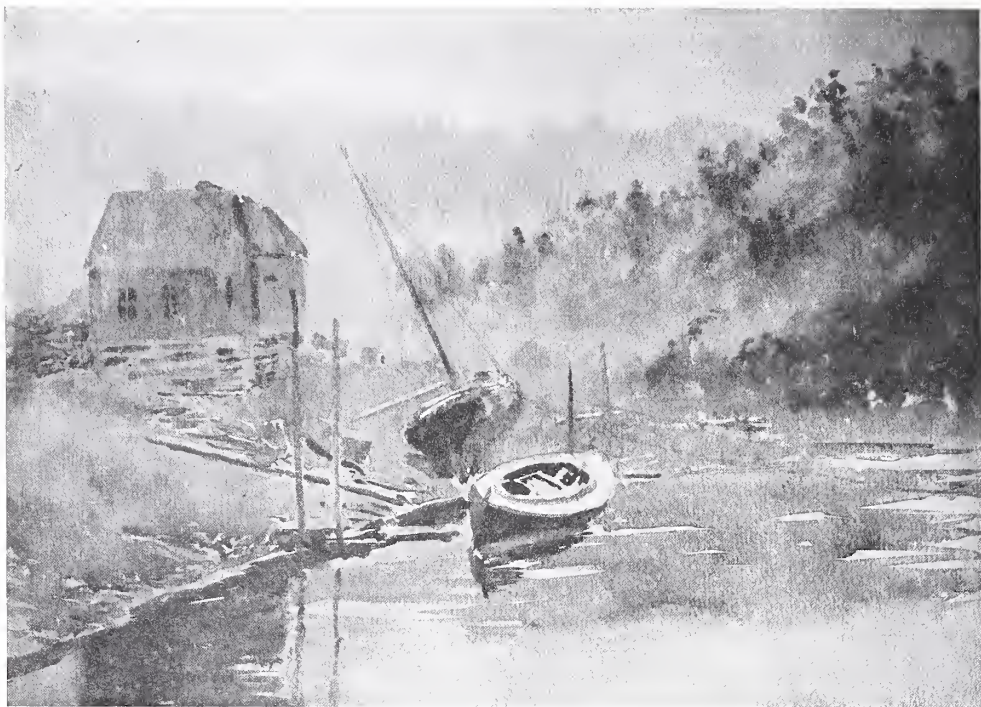
*Resolved*, That the secretary of the American Federation of Arts be requested to transmit copies of these various resolutions to the respective organizations and individuals therein designated.

So much for the business of the Convention.

St. Louis has a reputation for hospitality, and undoubtedly it is well deserved, for

nothing could have been more generous than the hospitality accorded delegates to this Convention, and nothing more charming than that which was dispensed. As Mr. Robinson said at the banquet on the last evening, those in attendance will undoubtedly take home from St. Louis a recollection of kindly welcome, of charming homes filled with works of art, of a beautiful Art Museum, set in the midst of a most attractive park, of good pictures, of joyous playtime and, above all, of the finest kind of spirit of cooperation.

On the afternoon of the first day a reception was given to those in attendance by Mr. and Mrs. W. K. Bixby at their delightful home-like residence filled with beautiful paintings, rare books and other rich possessions and yet permeated with a spirit of friendliness. That evening there was a reception at the City Art Museum, which afforded the delegates an opportunity to



HAZY WEATHER (WATER COLOR)

HOLMES SMITH

ST. LOUIS ARTISTS GUILD EXHIBITION

inspect at leisure and under the most agreeable auspices the rarely beautiful collections which are assembled therein, not merely pictures and sculpture but examples of the industrial arts of America, England, Italy, France and other countries, besides some fine examples of the art of Greece and of China. Not great collections so far as quantity goes but exceptional specimens covering a great variety of subjects, and all beautifully shown.

On the afternoon of May 24, those in attendance at the Convention had the great privilege of inspecting the art collections assembled by Mr. Edward Malinekrodt and Mr. Edward A. Faust in their own homes. Then, after an automobile ride through the park, stopping first at the Municipal Theater, a great natural amphitheater with a seating capacity of 10,000, where for six weeks each summer opera is given every evening by a local opera company at popular prices, with practically every seat filled, and a stop also at the bear pits, a visit was paid to the Shaw Gardens, where tea was served out of

doors and an inspection made of the rare collections of plants, including the wild flower garden. Here the delegates were the guests of the director of the garden and his wife, Dr. and Mrs. George T. Moore.

That evening there was a reception and an admirable exhibition of pictures at the Artist's Guild, which is a unique institution. At nine o'clock two short plays and a pantomime were given by members of the Guild in its little theater. One play was written by Lord Dunsany for the Guild, entitled "A Good Bargain," the other, entitled "The Jumping Jack," was an American production, extremely clever and entertaining—a child play for grown-ups. The pantomime was a clever bit of artists' play, put into effect by the artists themselves, and was highly entertaining.

On Friday afternoon, May 25, Prof. Holmes Smith of Washington University very kindly gave a demonstration of autochrome slides as illustrations for lectures in his own classroom at the university, the buildings of which, by the way, were designed by Cope and Stewardson and are



in the Tudor-Gothic style of collegiate architecture.

The banquet which closed the Convention was held in the large ball room of the hotel

Movement. Mrs. Rose V. S. Berry spoke of the importance of bringing artists and the public into close relationship. Mr. Homer Saint-Gaudens emphasized the need



PORTRAIT, SHEILA

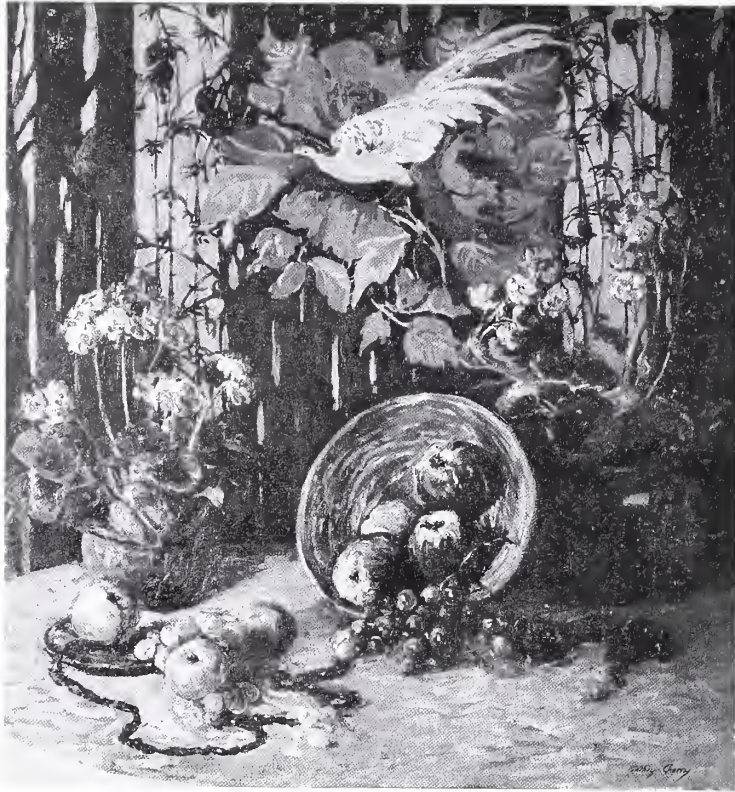
W. V. SCHEVILL

ST. LOUIS ARTISTS GUILD EXHIBITION

and was attended not only by delegates but by those St. Louisians most interested in art. Mr. Robinson, who presided, told briefly of the work of the American Federation of Arts and of its present outlook for further usefulness. Mr. F. A. Whiting, past president of the American Association of Museums, described the New Museum

of individuality on the part of the public, urging that each think for himself rather than blindly follow the lead of others. The Secretary of the American Federation of Arts spoke of the value of team work, stating that this had been the watchword of the Federation from the beginning, and expressing appreciation of the excellent





STILL LIFE

KATHRYN E. CHERRY

ST. LOUIS ARTISTS GUILD EXHIBITION

cooperation on the part of the local St. Louis committee in arrangements for the Convention. The speeches were concluded by a short address by Mr. Bixby, setting forth the need of urging upon Congress the importance of a National Gallery building to house the national collections and to evidence to the world that we are not merely a commercial and materialistic people.

Preceding the Convention on the evening of the 22nd, an informal conference dinner was held at the Chase Hotel, on Art as a Vocation, by the Bureau of Education, at which Dr. William T. Bawden, assistant to the Commissioner, presided. There were seventy-three in attendance at this dinner, representing fifteen different states. The principal speakers were Mr. Edmund H. Wuerpel of the St. Louis School of Fine Arts, Washington University; Mr. Ralph Clarkson of Chicago; Mr. George C. Schaeffer, advertising manager of Marshall

Field Company, Chicago; Mr. Ellsworth Woodward, director, the School of Art of the Sophie Newcomb College, Tulane University, New Orleans; and Mr. Charles A. Bennett, editor, *The Manual Arts Press*, Peoria, Ill. Miss Levy, Mr. Crawford, Mr. Barnett, Mr. Coleman and others took part in the helpful and interesting discussion from the floor. The conclusions drawn from the remarks of the several speakers were that training in the schools should be more thorough than it is today and that there should be closer cooperation between the manufacturers and the educators; that no matter how good the training in the schools, there must be a period of apprenticeship between the schoolroom and the time when a student becomes an efficient professional; that American manufacturers are hospitable to the work of American designers; that there is a field for remunerative effort along these lines; and that there is abundant talent.

L. M.

# THE USE OF A NATIONAL ORGANIZATION

REPORT OF LEILA MECHLIN<sup>1</sup>

Secretary, The American Federation of Arts

IN 1909, when the American Federation of Arts was formed, the Honorable Elihu Root, who was one of the organizers and is still a member of the Board of Directors, said that the value of teamwork was so well appreciated that it did not have to be explained. We have since had a remarkable demonstration of the effectiveness of organization in connection with the Great War. Sitting at my desk at our headquarters in Washington, I often think of the American Federation of Arts as a central office in a huge telephone exchange, through the medium of which various parts of the country are connected up and put into touch one with another. From our national viewpoint in Washington we peer over the mountain tops and reach out a long arm to places and people in the north, south, east and west who are striving to increase the appreciation of art, to bring more beauty into the world, to add to the people's happiness.

And how many there are! The American Federation of Arts has now 350 chapters, all of which are organizations doing active work in this field, in some way or other endeavoring, as someone has said, to carry on the "everlasting propaganda of beauty." Eighty of these chapters have become affiliated within the last year, the largest number to make this connection in a twelve months' period at any time in the organization's history. A number of these chapters are newly formed and have been brought into existence through the efforts of the American Federation of Arts incident to this year's Membership Campaign, which has been conducted by our Field Secretary, Miss Laura Joy Hawley.

This campaign has been conducted chiefly in the smaller cities and has yielded an increase in individual members of 2,330. This means 2,330 more persons enlisted in the army whose objective is peace, better living, higher ideals, permanent civilization. High-sounding words, you may say, but true, for the civilization of nations is

measured by their art, and high thinking leads to fine living.

The best part of our Membership Campaign has been the good it has done the communities that have put it on, the way that it has awakened many to the consciousness of what art really means in present-day life, and the way it has developed civic pride and served as an avenue to broader vistas.

When the American Federation of Arts was first formed, the course that its development would take, the line that its activity would follow, were a little nebulous, even in the minds of those most concerned. It began by meeting needs, and all along it has done those things which there seemed no one else, no other organization fitted and equipped to do. It was one of the first to send out traveling exhibitions, and it has done much to prove such practical and valuable. This year it has had in circulation no less than 55 exhibitions, valued in the aggregate at more than \$450,000. These exhibitions comprise groups of oil paintings, water-colors, handicrafts, architectural subjects, industrial design, etchings, and other prints; pictures for the home and the schoolroom, town-planning exhibits, in fact a great variety of subjects meeting many needs. They have been shown 250 times in 140 different places, traveling to the far north and the extreme south, the farthest west, as well as up and down the Atlantic Coast states.

These exhibitions are all carefully selected by experts, packed, routed and insured, and they seem to have given general satisfaction. Of course they are not all liked equally in every place; it would be almost unfortunate if they were, for we must have many minds in order to create discussion and quicken interest. We cannot all like or even approve of the same thing, neither does the same exhibition invariably suit all places, but on the whole the majority report satisfaction, oftentimes delight. They seem to be extremely well used. They are

<sup>1</sup> Presented at the Fourteenth Annual Convention, St. Louis, Mo., May 23d, 1923.

sent out without anyone in charge, and though publicity material is furnished, much of the value would be lost were it not for the capable management on the part of the local organizations which handle them.

It may be of interest to know that during the season of 1922-23 the Federation's traveling exhibitions of Oil Paintings, numbering eleven collections and four one-man exhibitions, were shown in eighty places; and the four water-color rotaries went to twenty cities. There have been more engagements at the larger museums this year than last, particularly as we have sent out the Handicraft exhibition which went entirely on a museum circuit, besides the War Portraits. This collection of notable portraits has now completed the circuit of twenty-four cities and has been returned to the National Gallery of Art.

The Federation has made more sales from its traveling exhibitions this year than for several seasons past. These sales have covered oil paintings, water colors, small bronzes, etchings, wood block prints, Medici Prints, pictorial photographs, and handicrafts. More important sales were made from the oil paintings sent on the annual Texas circuit, and from the Handicraft exhibition, than from any other collections.

The paintings lent by the Metropolitan Museum of Art have been exceedingly popular. This collection first went to three state fairs on the Pacific Coast. The letters received were appreciative and commented on the wonderful display these pictures made. One of the most enthusiastic letters was from Rapid City, S. Dak. It is really encouraging to hear how much such an exhibition can do to stimulate interest, and, as mentioned in the letter, "spread happiness."

Another quite different exhibition was one of Paintings of the West by a group of eighteen artists of the Taos Colony and the far west. One city in Missouri taking this exhibition said it was the first showing of original pictures in the vicinity, and that it proved a most excellent and representative collection which exactly suited their needs. More than 7,000 people saw one of our collections of oil paintings while at Sioux City, Iowa. Apparently it would seem that these exhibitions are being better attended each year.

Many of the Art Associations arranged for from six to eight of our traveling exhibitions during the season. Louisville, Ky., and Muncie, Ind., had the greatest number. Memphis, Tenn., Decatur, Ill., and New Bedford, Mass., all had from five to seven different exhibitions.

Supplementing the exhibitions for the past couple of years, the American Federation of Arts has sent out portfolios to individuals desiring to purchase prints for their homes. These portfolios contain about twenty prints reproducing, mostly in color, works by the great master painters, and they are sent to individuals in the more remote districts where print sellers are not to be found. A little notice, published without our knowledge in one of the popular woman's magazines, brought to our office, within four or five weeks, 1,200 requests for these portfolios. Many, of course, were prompted merely by curiosity and the hope of getting something for nothing, but not a few were very genuine and sincere, and collectively they showed a need and desire for such service.

In connection with the portfolio service I would like to tell you of the appreciative reply that we had from a lady in California, in which she said: "This is just the sort of thing we ranch women need and want." Here is a letter that came after she had had it:

I received Portfolio B March 16 (Friday eve.) and will send it by express to Mrs. F. K.—, as you directed, tomorrow, March 28. This makes six days' time with me if you count Sunday, and in case there is a fine imposed I am willing to pay it. I could not use the auto today so must wait until tomorrow to send the portfolio—country people cannot always absolutely make things come out as they would like.

I am sending a list of the prints in the portfolio when I received it, and of course these same prints are to be sent away tomorrow. I also enclose a list of those I wish sent to my address, together with a money order for the same.

I enjoyed having the pictures in my home and one afternoon invited in some friends to see them.

Correlated with our exhibitions and portfolio service are the illustrated lectures that are sent about—lectures prepared by experts or those who have special knowledge, and suited for use in schools, clubs, and the like. We have of these now forty-two in circulation, with five in preparation, covering a variety of subjects, and they are in



continual use. One hundred and fifty-eight engagements were made for them during the past season. The School of Art in Winnipeg, Canada, incorporated a number of the lectures in its course for the winter and has written that they served their purpose admirably and proved of great value. Many other letters give like testimony.

And what shall I say of the innumerable letters which come from all parts of the country asking all manner of questions about matters pertaining to art, requests for study courses, requests with regard to art schools, requests for material on which to base a paper? Of course some are foolish, very foolish, but what can one expect? In this way we get into touch with individuals throughout the country who need just the help that we can give, people who are eager to learn and are learning.

A good many inquiries have come to us during the past year concerning war memorials, from those wishing advice as to competitions, designers, artists, etc., all of which have either been answered directly or referred to the best sources for information. Occasionally a college student writes asking for information, showing, alas, unfamiliarity with the subject of art. For example: "I am a student in the College of Architecture of ——— University, and am compiling a thesis on World War Memorials. I have been referred to your organization, thinking perhaps you could aid me by giving me some valuable information on this subject. As I must have this information by the end of the week, would you see that this is given your immediate attention," and again: "Will you please send me any material dealing with the painter Titian, as soon as possible? I am planning to write my graduation essay about this phase of art and would greatly appreciate any information on the subject."

There is a great need in the country today for information in regard to art, for club women and others who have no public library upon which they can draw. To meet this during the past season the American Federation of Arts has started a Package Library — envelopes containing cuttings, magazine articles, etc., about American painters and upon art subjects, alphabetically filed, which can be withdrawn and lent for a limited period.

A great deal of information is assembled and published in the *American Art Annual*, founded by Florence N. Levy more than twenty years ago and still conducted along the lines which she laid out. For the past three years the *Annual* has been edited by Miss Frances R. Howard and, because of the increase in art interest, art organizations and the number of artists, it has grown to very large proportions. It is not only the authoritative directory of art in America but a historical record of great value.

Each month the AMERICAN MAGAZINE OF ART goes out with its report of current activities and its message to our members and others interested. We have been surprised and deeply gratified by the letters which have come during the last year, expressive of appreciation of the publication and showing the place that it seems to have made for itself in many homes. During the war the size of the magazine was reduced to forty pages. This year we have enlarged it to sixty-four pages, which has permitted the inclusion of many more illustrations than heretofore, as well as additional text. The magazine was started because it seemed essential that the national organization should have a voice. It has had to struggle with financial problems, many of which are still unsolved, but this year it has fully met expenses. It is still far from all we want it to be, but it has had a fixed purpose all along and this purpose it has clung to—to uphold art to a professional standard, to make known the best but to be a magazine not for the connoisseur, for the few, but for the general reader, the many, opening the eyes of those who will look to beautiful thoughts and beautiful things, not in a sentimental way, but with truth and sincerity—just plain common sense.

During the past year the majority of the museums in this country, in recognition of what the American Federation of Arts is and stands for nationally, have most generously granted admission freely to our members at all times on presentation of their membership cards—a gracious and a generous act on the part of many, inasmuch as associate membership in the American Federation of Arts is less costly than local membership in some of these museums.

For several years now the American Federation of Arts has had branch offices in New York and in Lincoln, Nebr. The office in New York is most generously given by the Metropolitan Museum of Art; that at Lincoln by the University of Nebraska. The New York office under the charge of Richard F. Bach and the Lincoln office directed by Prof. Paul F. Grumann have made possible the extension of the Federation's activities in a marked and valuable way, and as time goes on it is our hope that similar offices may be established in other parts of the country. It is a long reach across the continent even from what Senator Root once described as our somewhat central viewpoint in Washington, and, do what we can there, the work could be better advanced if we had auxiliary branches in other sections.

But all of these are in a measure little things. Royal Cortissoz, speaking at the 1922 Convention in Washington, told how he had been bustling around for years, wishing that something might be done to induce American art students to study in Rome, when behold, Charles F. McKim appeared and the American Academy in Rome took shape. It sometimes seems to me as if the American Federation of Arts was merely "bustling around," stirring up interest in art in the hope of bringing into existence some large accomplishment. But it has and exercises distinct functions as a national organization, aside from all this. For example, it rendered in the past great assistance in inducing the removal of the tariff on art, and was largely instrumental in preventing a tariff being put on art when the new bill was drawn. It keeps guard continuously in Washington over the beauty of our capital city, and when it is threatened sends out a warning call, as some years ago when disfiguring smokestacks were to be built for a government central heating plant, adjacent to the river parkway. It was very instrumental in securing the appointment by President Taft of the National Art Commission, and it stands firmly back of this body of experts who, without pay, give their services to the nation. It hopes to lend valiant service in inducing the people throughout the country to urge upon Congress the need of a suitable building to house the National Gallery of Art and to

stand as a visible sign of the importance of art in the life of the nation. It is continually being called upon by the various branches of the Government for information in relation to art matters, the names of painters, of sculptors, historical data, all sorts of things.

The existence of the Federation makes it possible for the people of the country to get together on any great matter touching art. It functions well as a channel for the expression of public opinion. It serves not one place but the whole country. Thus functioning as a national organization and as the representative of the leading art museums and associations of America, the Federation last January made protest by formal resolution against the reported proposal on the part of the Service des Antiquities, Egypt, to alter the law under which excavations under permission were prosecuted, which would have been detrimental and deterrent to future exploration. What this meant and what transpired Mr. Edward Robinson will tell you later. What I wish to emphasize is the unique position the Federation holds and the service which it alone can render in such instances. In other words, that this Federation of ours, first and last and always, means working together for a great object.

Not long ago a well known public man in an address at a university called attention to the danger of minority rule through organized effort, explaining how much force such effort could carry with it, and thereby demonstrating fully the value of organization. To make his point better understood he retold the familiar story of the old stage driver who had become so expert in the use of his whip that he could, with unfailing aim, pick off with his lash any leaf from the trees which overhung the driveway. One day he was driving along a road where there was an overhanging hornets' nest, and a passenger asked him why he didn't pick the nest off with the end of his whip. "No, no, stranger," he replied, shaking his head, "that thing is *organized*." We do not want to be hornets, we do not want to win through the medium of a sting, but we do want to be effective; we do want to counteract that which is evil by substituting that which is good. The enjoyment of art is one of the ways to

counteract the restlessness of the world today. It is a quiet pleasure, and it is one which is equally open to rich and to poor.

In her delightful little book, "The Spirit of American Sculpture," recently published in connection with the great exhibition of sculpture in New York, Mrs. Herbert Adams has asked: "Since a man's foes may be of his own household, what if our own home-grown materialism were, after all, the worst enemy of our art," and has reminded us that, "despite the oft-mumbled ancient shibboleth to the effect that art and morality have nothing in common,

they have the one supreme aspiration of human beings in common—the benefit of the race." We have not, as she says, come to a standstill, we are not even on a landing stage, we are in motion; let us go forward, let us go forward as one man; let us forget our provincialism, let us keep in mind our nationalism, for no matter how much has been done or is being done, we must all be conscious that "there are not," as Galsworthy has said, "yet among us enough lovers of beauty." But the field is fallow, and if we work together we shall accomplish wonders.

## PROPAGANDA FOR ART <sup>1</sup>

BY LAURA JOY HAWLEY

Field Secretary, The American Federation of Arts

PROPAGANDA for art is a very large subject, but in order to make this paper thoroughly practical I am going to confine myself entirely to what we ourselves have done during the last six months in creating and spreading propaganda for The American Federation of Arts. I am going to tell you of the things we have tried and give you an analysis of the results we have accomplished and the conclusions we have drawn from those results. What I am going to say is entirely from the point of view of an advertising woman, because it was in that capacity that I came to the Federation. I studied the problem from that angle, and it is from that point of view that I look back on what has been achieved.

I do not know whether you can imagine what a delightful privilege it has been to tell thousands of people about The American Federation of Arts. You who know so much about this organization can hardly guess how entirely unknown it has been to the large majority of the people, and I am not sure but that it is just as well that that has been so until now.

The American Federation of Arts has only been in existence since 1909. It has had a tremendous work to do, a serious work, requiring not only enthusiasm and

willingness but also knowledge and inspiration, and most of all, tireless effort on the part of those most vitally interested. It was, I believe, necessary in the beginning that such foundation-laying work be done quietly without too much questioning and interference from those who could not grasp the full significance of what was being attempted. The little group of people who organized The American Federation of Arts had gradually grown to include a larger number, but it was still confined to those who were perhaps more seriously interested in the development of the appreciation of art in this country than they were in anything else.

Duncan Phillips in his charming book, "The Enchantment of Art," has paid a real tribute to The American Federation of Arts, and I was very much struck by two words which he uses in describing the work of this organization, two words which constitute, it seems to me, as perfect a tribute as could be paid to an organization or an individual. He says, "This organization is doing excellent work, spreading culture, diffusing instruction, unobtrusively inspiring esthetic observation and feeling." What finer thing could be said of an organization than that it is unobtrusively inspiring, the

<sup>1</sup> Report presented at the Fourteenth Annual Convention, St. Louis, Mo., May 23, 1923.



two words which sum up the life of every great artist? The American Federation of Arts had indeed functioned in this unobtrusive way from its beginning, but now that the foundation has been firmly laid, the time had come to tell the story of what had been accomplished and of what remained to be accomplished, not only that others who were in sympathy with the work might learn of the organization and become identified with it, but also that those who needed the kind of cooperation the Federation gives could learn that such assistance was available and take advantage of it.

Thus you will see that we started out to reach two entirely different groups of people, one to work shoulder to shoulder with us and another to whom we could hold out a strong hand of encouragement. Both groups have proved to be larger than we anticipated. We have proved conclusively that there are a great many people, ready and willing to pull with us and that there is an infinitely greater number of those who look to us—and many times to us only—for encouragement and education in art matters.

We set out then with this double purpose: to increase the membership of the Federation, and to create an interest in art throughout the country, but especially in those places where it was partially or entirely dormant. The means that we used were determined with these two purposes constantly in mind. In other words, we wished to increase our membership not necessarily in the way that would bring in the most members only, but in the way that would at the same time stir up the community. And we certainly succeeded. Sometimes there was a whole lot of stir without any members resulting at all, but even that was not lost effort, for it brought to our attention and to the attention of those in the community who really cared, the fact that a real need existed and that something must be done about it. On the other hand, countless places where it had long been felt there was no real interest in art, produced a most astonishing reaction to our propaganda.

As we have watched the results from the campaign mount up day after day, it has almost seemed as though we were watching the sprouting of seed which we had planted in the beginning of our campaign without

in most cases knowing much about the kind of ground our seed was to grow in. The most amazing plants have sprung up in most unexpected places.

There were three ways in which we could have put on a campaign. We could do it through local committees, through letters from Washington sent directly to prospective members, and through advertising in magazines and newspapers. For our particular purpose the local committees were much better because they automatically got together the group of people in a community which would logically form the nucleus for an art association if one did not already exist. It also gave us the advantage of local endorsement by people whose names frequently meant more in their particular communities than the names of all the officers and directors of the Federation put together.

We started out with the idea that we should like to have an Invitation Committee in every city of ten thousand or more and also in certain smaller places where we already had established contact. We decided in the beginning that the whole success of the campaign would depend upon the kind of chairmen we were able to secure. In many of the communities we did not have members or subscribers, but in most of them we had had correspondence with someone in regard to exhibitions or lectures or something else. From our correspondence with these individuals we chose the one to appoint as chairman of the local committee. It was a picked list of those who were really interested in the work of the Federation. Letters were sent out the last of October asking people to serve as chairmen during November. Countless drives were in progress, Christmas plans were under way, and there was an unusual amount of sickness throughout the country. The response to the letters sent out asking people to be chairmen was simply amazing. When you know that anything over 7 per cent returns on a letter is considered remarkable in the business world and that these letters went to the very busiest people in their communities—sometimes museum directors, sometimes art teachers, frequently art chairmen, sometimes architects, once in a while to artists themselves—always to people with

the kind of personality that makes them in constant demand for chairmanships—when you consider all of this and the season of the year and the fact that we were asking them to put on a “drive,” The American Federation of Arts can certainly feel proud to remember that more than 25 per cent of those who were asked to serve accepted the chairmanship.

In most cases these people accepted the responsibility with full knowledge of what it entailed. Although we did everything that we could to make the work easier for our chairmen by preparing newspaper publicity for them, sending suggestions for the committee and outlining form letters for them, still the brunt of the work fell on the local chairman. We could not ask for a more tangible example of appreciation of the work of the past fourteen years than this cordial response which came from every section of the country and from men as readily as women.

Having secured our chairmen, we tried not to pitch our hopes too high as to what they might be expected to accomplish. It was one thing to find that our own friends were willing to tell our story for us. It was another thing to discover whether or not the general public was ready to hear the story and respond to it. We felt that if we could secure five members in a town of ten thousand, and fifty members in a town of 100,000, etc., it would be all we could expect. To our amazement, in towns of ten thousand and less we secured an *average* of over twenty new members—four times our quota. In most of these places we had only one member as a beginning and sometimes not any at all.

To stimulate interest in the campaign, five valuable paintings were given to the Federation to offer as awards to the communities securing the largest numbers of members in proportion to their populations. Etchings and Medici prints were given as second and third awards. These awards were chiefly valuable in giving publicity to the Federation through the newspapers and in keeping up the enthusiasm of the local committees. The effect on the communities where the awards were won was interesting. Frequently attention was drawn to the fact that there was no suitable place in the community to hang a beautiful picture.

It was interesting to see how interest developed from the picture to the artist who had painted it and then to other artists and other pictures. The full measure of their ignorance was brought home to certain communities, and that in itself is worth something.

The total number of these campaigns to date has been one-hundred and thirty-four. A number of these are still in progress. The best response came from the eastern and central states, with the southern states a little slower in getting started. There were few results from the middle and far west because of the acute financial conditions.

In proportion to population, far the best returns came from towns of less than 10,000.

The total number of new members secured during the four months of the intensive campaign is 2,330. But the results cannot be measured in new members only. Every campaign meant meetings of groups of people interested in art; it meant many columns of newspaper publicity; it meant getting a large number of people thinking and talking about the Federation. Every campaign meant starting an endless chain of propaganda. The results reach far beyond the community in which the campaign was held. Last week a chairman in Rhode Island wrote us that she had interested someone in Boston, who in turn had told someone in a small town in Maine. This last individual wanted to start a chapter next fall. A campaign like this is cumulative.

In addition to the work done by our Invitation Committees, a few campaigns were put on by mail from Washington, and in all cases resulted in at least doubling the membership of the Federation in the community approached. We do not feel that this is the best means for the Federation to use in securing members because it has none of the general publicity of a committee and none of the by-products resulting from bringing together in committee meetings people who are interested in art.

The Federation has never done any advertising in newspapers and magazines. It was decided to try one advertisement in a national medium, and the *Atlantic Monthly* was chosen as one that would reach the right kind of people. This advertisement appeared in February, and the results are

still coming in. It has not yet paid for itself in actual memberships, but the indications are that it will do so before the year is over, and at least it reveals certain interesting things. Forty-five per cent of the replies came from men. The replies were from thirty-six different states, Hawaii, Canada, and Japan. Frequently people joined from cities in which we had had campaigns that were supposed to have combed the territory over so thoroughly that everyone who could possibly be interested had been reached. Yet these people wrote as though they had never heard of the Federation before, and probably that was true. It goes to prove that one form of campaign is not enough in itself. Sometimes people joined from communities where people had written that there was absolutely no use in putting on a campaign as there was not a spark of interest in the entire community. It just shows that you never can tell.

The campaign has shown conclusively that all over the United States the general public is ready and hungry for more information about art. It is as though people had been gradually realizing that the material things of life are not enough. They want something else. It is all very well for art organizations to say that what these people are hungry for is art, that art has the power to enrich and make complete an otherwise meaningless life, but I was amazed to discover how many people already know themselves that the thing which they lack in their lives is art, and that they are ready and anxious to supply that lack from any source possible. The whole tone of the correspondence from the new members has been one of real gratitude.

The correspondence in connection with the campaign shows that even our chairmen themselves have been astonished in their own communities to find how many people were ready to respond to an influence of this kind and recognized membership in the Federation, and especially reading the *AMERICAN MAGAZINE OF ART*, as a means of development along these lines. This, to my mind, is the most significant result of the campaign.

I am thoroughly convinced that the people who are seriously interested in art and have given the better part of their lives to its study and appreciation are really

different from other people and respond to different appeals. It is said over and over that art does certain things in developing character, that it is linked with religion and philosophy, that it develops right feeling, right thinking and right conduct. These are theoretical statements, but in this campaign with our careful analysis of letters and results I have had to come to believe that there was something different about these people to whom we were appealing. They are filled with the belief that in art they have found something rare and precious, which they want, above everything else, to share with other people. It is this unselfish desire to make it possible for others to enjoy what they themselves are enjoying that is so conspicuous to one who looks at the facts from a business point of view. With such a spirit of unselfishness among you who have the knowledge to impart to others, with such a spirit of receptivity in those whom you wish to reach (as this campaign has revealed), who can say what the limit will be for art in this country? If this is the way it looks to the eyes of a business woman, how much more the vision of the future must inspire you who see with the eyes of faith?

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The regular annual meeting of the Association of Art Museum Directors was held this year in Cleveland, May 21 and 22. Among the subjects under consideration at this meeting were: Salesmanship and the sales agent in Art Museums; priced catalogues; maintenance of prices; care of out-of-door sculpture; picture hanging; framing; labels; backgrounds, and other questions of importance to the conduct of a public museum. Mr. Eric Brown, Director of the National Gallery of Canada, Ottawa, was elected president of the Association, succeeding Mr. George W. Stevens, and Mr. George W. Eggers, Director of the Denver Art Museum, was elected secretary.

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The Newark Museum Association is conducting a campaign for a million dollar art museum which is to have an endowment fund of \$500,000. This campaign began May 1, the project having been started by Louis Bamberger, the proprietor of a department store, with a gift of \$500,000.





HENRY E. HUNTINGTON LIBRARY AND ART GALLERY

MYRON HUNT, ARCHITECT

## THE HENRY E. HUNTINGTON LIBRARY AND ART GALLERY

BY JESSIE A. SELKINGHAUS

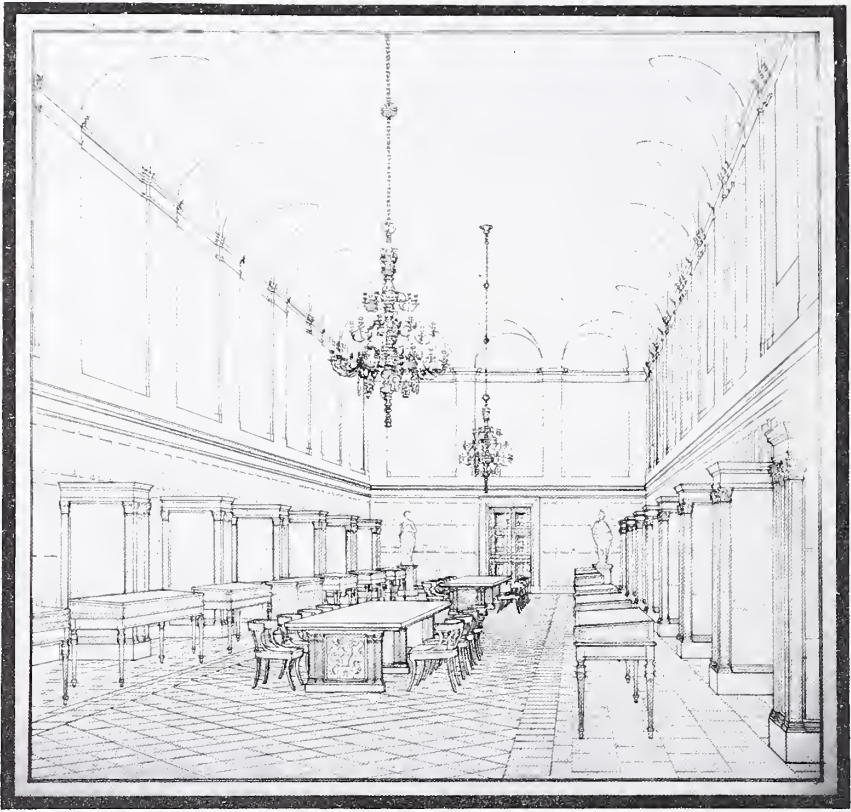
**I**N A LECTURE some time ago before the Ruskin Art Club of Los Angeles, Dr. George Watson Cole, librarian for the now famous Huntington collection at San Marino, stated that, so recently and rapidly has Mr. Huntington acquired his rare books, that when a full-page article appeared in a New York Sunday paper in 1907 giving a list of six famous collectors whose libraries had cost their owners fortunes, the name of Mr. Huntington was not even mentioned.

Since that time three of the six libraries there described have been absorbed by the Huntington Library together with the lion's share of the other three. A considerable number of other privately owned collections both in England and this country have since been acquired by Mr. Hunt-

ington. The result is a library ranking in importance to the British Museum and in some special features even surpassing it. When turned over to the public this library will become a very fountainhead of information for the use of scholars.

"Everywhere there are libraries," said Dr. Cole, "filled with second-, third-, and fourth-hand information. The Huntington Library will be a library of *source books* to which research workers may resort for original and authentic information. Anyone who, in the future, wishes to write a book of unquestioned authority regarding certain phases of English literature or American history will of necessity be compelled to visit San Marino to obtain his data."

The Huntington estate of over 550 acres



INTERIOR HENRY E. HUNTINGTON LIBRARY

MYRON HUNT, ARCHITECT

lies in one of the beauty spots of the world, with the Sierra Madré Mountains rising in the rear, Pasadena lying to the north-west, and the broad San Gabriel valley checkered with orange groves, stretching far away towards the Puente Hills. The Huntington home containing the famous art collection and its companion-building, the library, occupy an eminence surrounded on all sides by groves of orange trees.

Long before the world came to appreciate the value of Southern California, Mr. Huntington, with that vision which characterizes him and has made him so successful, realized its possibilities and set about to aid in its development. That vision realized he has now turned his attention to its need of cultural development and has poured out with a lavish hand of his means to supply it with an artistic and literary center, the like of which is to be found nowhere else in this country. This will infuse into its future

population somewhat more than is due to mere climatic conditions and financial prosperity.

About fifteen years ago, Mr. Huntington built his home on the spot he had chosen at San Marino. Before it was completed he had acquired the Boucher Gobelin tapestries and it became necessary to arrange a suitable place for them. They were accordingly hung, with proper settings, in the living room and library. English portraits, which he had begun to collect, next called for treatment, and these found suitable places in the drawing room and corridors. The masterpieces of Gainsborough, Reynolds, Reaburn, Romney, and other English portrait painters, each in an individual and proper setting, are hung between the windows. There are forty of these portraits of which "The Blue Boy" (Master Buttall), by Gainsborough, and the portrait of "Mrs. Siddons as the

"Tragic Muse," by Sir Joshua Reynolds, both formerly in the Duke of Westminster's London residence, Grosvenor House, are perhaps the most widely known.

As the library increased in size Mr. Huntington, realizing that it had already outgrown the bounds of a home, commissioned Mr. Myron Hunt, his architect, to visit the prominent libraries of this country and secure data for a suitable building to contain his literary treasures. As a result of this careful search a library building has been constructed, classic in design and of about the same size as the residence.

The building, shaped like the letter E, has three wings extending to the rear. The right-hand wing contains the Founder's Room, the Librarian's office, and ample cataloguing quarters.

A book-stack, intended to hold 250,000 volumes, occupies the center wing. Everything possible has been done to make the entire building fire-, burglar-, and earthquake proof and a carefully thought out arrangement for cooling the stack, not differing greatly in principle from the famous "California cooling closet," has been installed to insure the preservation of the bindings of the precious books and manuscripts it is to contain.

The west wing has been constructed solely for art and exhibition purposes.

Whatever one is tempted to say about the book collection would read much like a catalogue. Generally speaking it consists primarily of the source books of English literature and American History. Besides these it contains thousands of manuscripts, many of the greatest historical and literary importance and interest. The entire collection has attained such proportions that it will require the services of a considerable number of skilled assistants for many years before everything will be systematically and bibliographically catalogued. Many of the books are still in the packing cases in which they were shipped from New York and London. It is expected, however, that the library will be ready to be opened to the public in about two years. Even now it is not entirely closed to those desiring to do serious research work provided it is of a nature that can be carried on with the books already unpacked and on the shelves.

Absorbed in the art collection are many

famous pictures though a full list of them has not yet been made public. The Art Gallery eventually to be located in the family home will not be opened to the public during the lifetime of Mr. and Mrs. Huntington.

In the library are the famous collections of E. Dwight Church, Frederic R. Halsey, Beverly Chew, the Duke of Devonshire, the Earl of Ellesmere, and the Christie-Miller Americana.

The book-stack is destined to become a vast treasure-house of literary rarities. In it will be found the Perkins copy of the Gutenberg Bible for which Mr. Huntington paid \$50,000, the first book printed in the English language by Caxton, and the Shakespeare collection which rivals, if indeed it does not surpass, that in the British Museum. Of the First Edition of his plays in Quarto it contains all but one. Of books in English or by English authors printed prior to 1641 it contains some 8,250 volumes.

In the manuscript department are some 4,000 plays submitted for the privilege of representation to the official Inspector of plays (the censor of those times, 1778-1824); the oldest of five manuscripts of the Chester Cycle of Miracle Plays; and the unique copy of the Towneley or Wakefield Miracle Plays. All of these are of the utmost importance to the student of the early English drama.

Of other manuscripts may be named Ruskin's *Seven Lamps of Architecture*, with many of his original sketches, the First Edition of Edgar Allan Poe's *Tamerlane*, the Ellesmere copy of Chaucer's *Canterbury Tales*, Milton's *Comos*, Mark Twain's *Prince and Pauper*, Blackmore's *Lorna Doone*, Kipling's *Recessional*, Stevenson's *Child's Garden of Verses*, and John Howard Payne's well-known poem, *Home, Sweet Home*.

Of surpassing interest are four letters by King George III, wholly written in his own hand and directed to the Privy Council in which he gives his reasons for "reluctantly granting independence to the American Colonies." The library contains many letters by Washington and Lincoln, a letter by Benedict Arnold to Lord North in which he acknowledges having received £6,000 for his treachery and pleading to be placed



on the British Establishment in order that his income might be increased so that he might live in a style befitting his station.

Of particular interest to artists who live here or who may come here to exhibit, are the five galleries being constructed as a part of the library building yet so arranged as to be quite separate. These galleries will be open to any artist or group of artists. Of convenient one-man size, they have been carefully lighted and properly lined with neutral tones and can be used as one unit or connected as one large show.

Another feature of educational value, is the photostat machine on which, for a very nominal sum, it will be possible to reproduce the rare etchings and photographs owned by the library, for the use of schools and clubs engaged in art study. When it is known that a photostat copy is recognized as evidence in a court of justice where a

photograph is not, the authentic value which can be placed on such reproductions will be apparent. They will be, as some one has aptly said, the actual picture without the sentiment.

The entire estate with the art collection and library has been deeded to the public, Mr. and Mrs. Huntington retaining only a life-interest. The whole is to be administered by a board of self-perpetuating directors. When this estate with its miles of beautiful driveways, its botanical gardens containing every plant that can be made to live and grow in this climate, its aviary—when all these together with its unrivalled library and art treasures are made accessible to literary and historical students, there will be no reason why the cultural life of the Southwest may not compare favorably with the beauty of its climate and landscape which are without rival.

## A MEMORABLE OCCASION

THE AWARD OF THE GOLD MEDAL OF THE AMERICAN INSTITUTE OF ARCHITECTS TO  
HENRY BACON

ON THE evening of May 18 the gold Medal of Honor of the American Institute of Architects was awarded to Henry Bacon, architect of the Lincoln Memorial at Washington. The presentation was made by the President of the United States, standing with the Chief Justice on the steps of the Memorial in the presence of members of the American Institute of Architects in attendance at the Institute's annual convention and their guests, representatives of the leading art associations of America and the building trades, through whose aid and cooperation the great Memorial in Potomac Park came into existence.

It was an impressive and memorable occasion, one which none present will ever forget, both for the impressiveness and significance of the ceremony and on account of the picturesque tableau, the gorgeous pageant.

Preceding the ceremony a dinner was given in a tent specially constructed for the purpose on public ground at the foot of Seventeenth Street, east of the reflecting

pool. It was dusk when the guests assembled; it was dark when they came forth, each wearing a circular cape covering everyday garments, and formed in procession, each group with its colorful banner, 5 feet in length, borne on a standard twice the height. Awaiting on the pool was a medieval barge with a square sail decorated with the device of the American Institute of Architects. At nine o'clock the flash of a little red light signaled the arrival of the President, and then the barge was unmoored and descended the pool, bearing the president of the American Institute of Architects, Mr. Faville and Mr. Bacon, with members of the Marine Band who provided music en route and at intervals during the ceremony.

As the barge started off the groups formed in columns and passed silently down either side of the pool, which is approximately 2,000 feet in length, the banners flashing occasionally in the glare of a search light on a distant automobile, their color reflected in the quiet water. The two lines met at the west end of the pool and ascended the steps

of the Memorial, standing across the front at even intervals and on either side, and on this brilliant group soft lights played—gold and violet and rose, while the magnificent building itself furnished a stately setting. Those not participating in the pageant, but fortunate enough to be in attendance as invited guests, were at the foot of the Memorial, covered by darkness and witnessing the pageant almost as in a dream.

The introduction was made by the Chief Justice, the presentation by the President of the United States. In his presentation speech the President remarked that as the Memorial was for all time and for all the people of the United States, it was fitting that he, as the representative of the people, should voice their appreciation. "So, in presenting this medal to you, Mr. Bacon," he said in part, "we would testify also our appreciation and pride in the contributions of those who have been your coadjutors in bringing forth the substance of ennobling thought, the glory of beautiful conception. Out of the crudest materials you and those who have wrought with you and after you have given us this creation whose simple grandeur has arrested the eyes and thoughts of whoever loves the beautiful and appealing. You have reared here a structure whose dignity and character have won it rank among the architectural jewels of all time. You have brought to your countrymen a swelling pride in the thought that they have been capable of producing such an inspiring theme and such a masterful execution.

"Here are typified the qualities which made Lincoln at once the dreamer and the doer, the designer and the builder. That so much of sturdy greatness and of modest beauty have here been brought together is proof that the high inspiration of his life had touched all whose labors contributed to this consummation. Surely, as we survey it, we may hope that, in building the institutions of the nation which Lincoln saved, there may be a like fidelity to the ideals which guided him. Each and every one of those which were planned and builded have helped to carve an admonition to such fidelity, such devotion, such faith, as that which showed the way to the great emancipator.

"And to you, the further personal tribute of reverent admiration for the pure genius of conception. It is a simple task to absorb or approve or to modify and apply that which is already created to the fulfillment of our aims and purposes. But it is fine genius which conceives anew and fashions our sentiments and aspirations into eloquent expression and makes a new contribution to the riches of humankind. Such has been your triumph, and for it you and your work are honored in all the varied expressions of this befitting testimonial."

Mr. Bacon's response was brief and simple, but spoken in a clear, ringing voice betokening both dignity and modesty.

At the dinner which preceded the pageant and ceremony, Royal Cortissoz was the only speaker. The choice was fitting, not only because of Mr. Cortissoz's distinction as a critic of art, but because he is the author of the inscription which is carved in the marble above the statue of Lincoln in the Memorial itself. His speech was not merely a tribute to Mr. Bacon but to the architects of today and yesterday—the men behind the buildings to whom the world owes much. It was as follows:

#### TRIBUTE BY ROYAL CORTISSOZ

"This is an occasion having a particularly happy bearing upon the status of the architect in the United States. In honoring a great artist in the presence of his masterpiece, which happens to stand at the center of our national life, the institute calls attention to a matter that is of interest to the whole profession—it brings into the foreground the man behind the building. That, you may say, has been done before, but it is really done very rarely, so rarely that the world at large retains, as a rule, small consciousness of the architect as an individual. Do not think I am dealing in paradox. It is truly so, and if you doubt it reflect for a moment on the question of how far the public mind is aware of the architect.

"Take the multitudes that travel in Italy every summer. How many people in that vast throng return with the names of Bramante and Peruzzi fixed in their minds as the names of Raphael and Titian are fixed there? Follow them in France. They bring back impressions of Watteau and Fragonard, but do they remember Gabriel

and Mansard? Test the average person of culture here at home where our own men are concerned. Does he remember Major l'Enfant, who, though an engineer, is dear to architects because of what he did in the planning of Washington? Does he remember Charles Bulfinch, or Benjamin Latrobe, or John McComb? Not, I venture to say, as he remembers Copley, or Gilbert Stuart or Sully. And come closer to our own day. Are Richardson and McKim known as Whistler and Sargent are known? The question answers itself.

"There is never any question as to the familiarity of a painter's name or of a sculptor's. For one thing, it goes visibly with their works. But buildings are unsigned and it is seldom that anybody who passes them, not himself an architect, knows who did them. How many people who stop to admire that noble building here in Washington, the Temple of the Scottish Rite, are aware of the fact that it was designed by John Russell Pope? How many people who visit the beautiful newly opened Freer Gallery know, or care to know, that it is the work of Charles A. Platt? And are you sure that the millions who will come first and last to enter the Lincoln Memorial will go away with a lively consciousness of the fact that it is due to the genius of Henry Bacon?

"Well, the institute is doing something tonight to affect that situation, and I stress the point, speaking of it with feeling, for two reasons. In the first place, it is a hobby of mine to advocate the greater honoring of our architects, and this seems an appropriate time and place in which to return to the topic. Architecture has made greater progress than any other of the arts in this country, but for some occult reason the architects seem to hesitate about standing up to be counted, so to say. A painter holds an exhibition of his works. An architect is content to send a few photographs to the annual show of the Architectural League. To do any more than that appears to him to risk the stigma of 'advertising.' Pray, are we "advertising" Henry Bacon tonight? Are we not rather honoring ourselves in honoring him and saying to the world: "Here is a man who has built one of the nation's greatest monuments"?

"Then I allude to this phase of the subject, too, because I have a vivid sense of what we owe to certain men in the architectural profession; men who had character and put it into their work, men who were leaders, men whom we should realize and hold in remembrance as we should Henry Bacon. It was my good fortune to observe in my youth the beginning of the great modern revival of American architecture, and I have been watching it ever since. I have seen its unpayable debt to sheer individuality. There was Henry H. Richardson, a powerful driving force. I remember my friend John La Farge telling me that everything Richardson did had to be done on a large scale. If he drank anything—water, milk, champagne—there had to be a huge pitcher of it. He built that way. Look at Trinity Church in Boston, or the public buildings he did for Pittsburgh. They bear the impress of a magnificent personality.

"It was so with Richard M. Hunt, all fire and energy. It was so with McKim. The other night I was marooned in the Pennsylvania Terminal for an hour by the deadly conflict between daylight-saving time and real time, and I spent it in saturating myself anew in the beauty of the building. I studied the grandiose scale of the thing, its immense proportions, the gigantic arches, the bases twenty feet high, the heroic moldings. And I fell to thinking of the purely human traits behind it all—of McKim's courage, his self-confidence, his strong affirmative qualities in pondering those immensities on paper and then telling the craftsmen to go ahead and translate his vision into stone. McKim seemed to me a very real and near presence in that moment.

"The human element is very near to us in architecture. Character comes before scholarship. It goes everywhere into the making of a great building. If you will permit me for a moment I would like to recall an aspect of the subject that is sometimes overlooked. Looking back to those days in which a new heaven and a new earth in American architecture were ushered in, it is not alone of McKim and of White that I think, but of some of the men who worked for them. I think of John Sarre, a house painter who was truly an artist. I think of Joseph Cabus, a cabinetmaker who kept



going the best tradition of an ancient craft. I think of plump, smiling Edward Tompkins, the marble man, for whom a properly finished job was as essential as breathing. They had character, those men, like the architects who led them, like Henry Bacon today.

"If I had to characterize Bacon in two words I would call him an embodied conscience. A homely little story that came to me not long ago will enforce the point. It was told to me by the president of a university where Bacon was asked to design a fraternity house. He made the plans, and when the committee was through poring over them they said they wanted big, plate glass windows. The plan called for small panes, and these, the committee said, would have to be changed. Bacon said: 'It is necessary to the integrity of my design that the panes should be small. If you must have them large, the affair is very simple. Give me back my plans, employ someone else, and we'll call that little matter settled.' The panes went in small.

"You see it was not a little matter, after all. Nothing has ever been a little matter with Bacon, nothing that touched the honor of his art. He has built many buildings, studying all manner of problems. He has designed bank buildings and university dormitories, libraries and hospitals, churches and schoolhouses, a railway station and an astronomical observatory, a public bath and a bridge. In collaboration with our leading sculptors, with the late Augustus Saint-Gaudens, and with Daniel C. French, he has designed perhaps three score monuments. And in everything he has done he has been that embodied conscience of which I have spoken, seeking perfection. How nobly he could grasp it the Lincoln Memorial shows us.

"There never was a more profoundly considered design. That building was

studied, and re-studied, and re-studied again. Its smallest detail, as well as its mass, represents ceaseless meditation. And here I would emphasize once more the man behind the building. What is the style of the Lincoln Memorial? A natural reply would be: 'The style of ancient Greece.' But for my own part I would prefer to call it 'the style of Henry Bacon.' The great principles of the Lincoln Memorial, its majesty, its strong refinement, its simplicity, its beauty, its monumental serenity, you will find running through the entire long procession of Bacon's buildings. We must call him, I suppose, a classicist, but he has made the classic idiom absolutely his own and gives to his designs a superb individuality.

"He has given it to the Lincoln Memorial, the culmination of his art, and there are other things in this masterpiece on which I would briefly pause. Think of what he has done for the country in making it so beautiful! Sooner or later most of our people will contemplate this building, and from it they will take away an impression certain to discipline and enrich their taste. And think finally of the deeper thing Bacon has done in placing his gifts at the service of those people. By some happy coincidence there are thirty-six columns inclosing the memorial, corresponding in number to the states that Lincoln knew in the last year of his life. Around his memory they stand on guard. The whole building stands guard, and, with it, the whole people. Bacon had more to do than re-create the type of the antique Greek temple. Scholarship could do that. He had to express the spirit of calm settled fidelity in which the millions of the United States stand by the name and fame of Abraham Lincoln. Has he not, like the poet, risen to the height of his great argument? Has he not stated, in enduring beauty, the faith of a nation in an immortal leader?"



THE LITTLE GLEANER

WILLIAM MORRIS HUNT

## THE LITTLE GLEANER

BY EULA LEE ANDERSON

**M**R. ARTHUR J. SECOR, of Toledo, Ohio, has lately added to the Secor Gallery in the Toledo Museum of Art a very fine painting, entitled, "The Little Gleaner," by the late William Morris Hunt, one of America's most distinguished painters.

The little gleaner, a shy peasant girl, perhaps of Barbizon, carrying at her side a sheaf of grain, has hesitated long enough for her portrait to be painted. Her lithe, little form, garbed in simple peasant blouse

and skirt, is silhouetted against a great expanse of golden-brown harvest field just at sunset.

Hunt, like the great Barbizon master, Millet, has expressed, perhaps with a little more delicate grace and charm, the peasant life which he was wont to do so often.

His boyhood was spent in Brattleboro, Vermont, where he was born March 31, 1824. His father was a noted judge, and his mother a woman of rare mental power and force of character. From her earnest

desire to be an artist, she organized a drawing class of her family and herself, engaging an Italian refugee as teacher. Thus, from very early time, Hunt had a knowledge of drawing.

His college days were spent at Harvard, but only for a short time, as he left for Rome before completing his course of study. There he entered a sculptor's studio, but soon decided that his talent lay with the brush and palette.

While on a visit to America, he saw a painting by Couture, the French master, which so influenced him that he hurriedly left for Paris. Couture had broken away from the cut and dried rules of the classicists, particularly in warmth of color. He also expressed considerable feeling for nature. In his studio, Hunt spent five years, the favorite pupil of the master and the admiring and loved leader among his fellow-students.

Then Millet came into his life, and upon his visit to Barbizon he wrote of the French master: "I found him working in a cellar, three feet underground, his pictures becoming mildewed as there was no floor. He was desperately poor, but producing tremendous things."

Although Millet never had pupils in the strict sense of the word, his association with Hunt became that of master and pupil. Often they would walk together, Hunt absorbing from the master as they talked.

As far as he could, Hunt purchased Millet's paintings and prevailed upon his friends to buy; and to him belongs the

honor of not only bringing Millet into notice but of making him known to America.

Returning to his native country, Hunt taught his pupils the wonderful lessons he had learned from the Barbizon master. Millet, however, did not have the gentleness and lightness of touch that was Hunt's, whose paintings of sheep are said to approach those of Charles Jacque in delicacy of handling.

Hunt's first portrait of note was that of Chief Justice Shaw of Boston, which has been proclaimed the work of a master; and among his famous portraits are those of Lincoln and Governor Andrew.

In 1878 he accepted the invitation of the lieutenant governor of New York to paint two great walls in the Senate Chamber of the new Capitol at Albany. The time allowed him was very short, and he accomplished the task with great honors within fifty-five days. However, the mental and physical strain was too much and his health became impaired, resulting in his death the next year.

Hunt loved only the truest and best things in art. His charity was unbounded, and toward the younger artists his bearing was that of sympathy and generosity.

In personal appearance he has been compared to an Arab sheik with his long, gray beard and dark skin, and has been called, "An Oriental in the West."

His pictures are seldom seen because his portraits are largely owned in private families, and Mr. Secor's gift is a most worthy addition to the Gallery.



PANEL

NATIONAL SCULPTURE SOCIETY EXHIBITION, NEW YORK

PAUL JENNEWEIN



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## THE NEW MUSEUM

The Cleveland Museum of Art has just issued its first printed report. As introduction the Director, Frederic Allen Whiting, sets forth so clearly and perfectly the present-day museum ideal that we are venturing to reprint it here just as he has said it that others may know the real inwardness of the new museum movement, and knowing may join the ranks of those who are making such dreams come true.

"The Cleveland Museum of Art," he says, "is many things in one. To some it is no doubt only a white marble building, austere under gray skies, dazzling under blue, and with charming reflections in the quiet waters of Wade Park Pond. To others it is a monument to a few generous citizens whose foresight and liberality, expressed in land and money, made it possible. To others it is the gateway to various kinds of paradise; to release from sordid thoughts and the ever present and too pressing cares of life; to a coveted

chance to see beautiful things and through them to wander on the wings of imagination back through time and out to all corners of the world; to a fraternity with the great creative minds of the past. To yet others it represents an opportunity to serve, and to learn more and more that they may serve still more wisely.

"These aspects and many others the Museum wears to the thousands of people who are learning to make a wider and more intimate use of its opportunities for enjoyment, and culture, and spiritual inspiration.

"The museum ideal of service has developed so rapidly, with the new facilities and a fuller comprehension of the possible scope of museum responsibility, that it seems inevitable that the alert museum must become to an even greater degree one of the leading agencies for spiritual development.

"In this Museum the ideal from the first has been to create a place of beauty, the abode of the Muses, where all forms of loveliness would be at home, and where beauty of surroundings and of arrangement would enhance the charm of individual objects. It has been our belief that the blending with this beauty of objects and surroundings of a warm-hearted and intelligent desire to serve would inevitably develop a human, tangible spirit, which, speaking through the sensibilities, would come to be recognized as the spirit of the Museum. And now, with the Memorial organ invisibly installed, it would seem that this spirit of the Museum has become audible as well as visible and that the power of this spirit to make itself felt has become immeasurably increased.

"It is gratifying to note that many of our more sensitive visitors have spoken of the Museum as being in an unusual way human and warm-hearted. One of these, the eminent critic, Royal Cortissoz, recently paid this tribute in an address in an eastern city:

"You have doubtless heard of the New England farmer who, having lost his wife, admitted all her virtues but ended by saying: 'Somehow, I never liked her.' It is that way, sometimes, with the public and our museums. The public comes, it pays, it does what it can to support the museum, but somehow it never likes it.

Why? Because so many museums are so strangely dehumanized, so wanting in a really sympathetic presentation of their treasures. If you want to see an ideal example of the manner in which a museum should be built and administered go to Cleveland and see the museum there. It was planned, to begin with, in a delightful way, it has attractive rooms, attractive vistas. It has a court that by itself is one of the finest things in any museum anywhere. Then all the fine things the museum possesses—and it has many—are installed so skillfully, so charmingly, that they cease to be mere 'specimens' but are vital parts in a living organism. Finally the Cleveland Museum is run with extraordinary close contact with the public. I was there a while ago on the eve of their campaign for new members. It was being organized with a gusto that did your heart good. It swept the whole city into a state of good feeling, warm human feeling, for the museum, and naturally I got, shortly after the campaign ended, an account of it all, with figures, that spelled complete success. I love that museum. It has a heart. There is a horribly pedantic term much in use amongst museum experts; they speak of things 'museological.' You think, when you hear it, of a coldly scientific place and atmosphere. In Cleveland it would be out of place. The museum is warmly alive, interesting, charming. It is a model."

## NOTES

ART IN ST. LOUIS There are no less than thirty-two allied art associations in the city of St. Louis, each an independent organization, yet all working together for the advancement of art—painting, sculpture, music, the drama. The two chief centers seem to be the City Art Museum and the Artists' Guild. The one is in Forest Park on what is known as Art Hill, overlooking the city; the other is on North Union Boulevard—a charming little building affording an exhibition room, a small theater, assembly rooms above stairs, and in the basement a charming crypt, like those of medieval monasteries.

In this building at the time the American Federation of Arts held its Convention,

was shown an exhibition comprising sixty-seven paintings, four photographs, a group of etchings, a collection of pottery, and thirteen works in sculpture, all by St. Louis artists, most of which were lent not by the artists but by private collectors into whose ownership they had some time since passed. All were of a high average of excellence and many were of exceptional quality. William V. Schevill showed his portrait of Sheila Burlingame, painted somewhat in a high key, but very skillfully. Kathryn Cherry showed a really brilliant piece of still life painting entitled "The Green Bowl"; R. A. Kissack contributed a figure painting entitled "The Pattern Maker," a figure of a man silhouetted against an open window, atmospheric in effect and vigorous; Grace Morrill showed three interesting works, one entitled "Green Cove" being especially notable for merit. A "Mother and Child," sympathetically and well painted, was contributed by C. F. Galt. There was a toneful sea picture entitled "The Golden Gate," by G. F. Goetsch; an excellent figure painting entitled "The Red Mandarin Coat," by T. Kajiwaru; and two good and characteristic western pictures by O. E. Berninghaus, one showing a procession of men and women against a wide landscape background being particularly impressive. Mary McColl's "A Dozen Tangerines," Agnes Lodwick's "Temple Woods," and T. P. Barnett's "Autumnal Mosaic" all pleasantly linger in one's recollection, as do Mr. Wuerpel's landscape entitled "Against an Evening Sky," and C. G. Waldeck's "Evening in the Harbor." Extraordinarily clever and engaging was a group of water colors by Mildred Bailey Carpenter, showing great originality and keen decorative sense, notably "Medieval Procession," full of fine color and good drawing. Prof. Holmes Smith contributed to the interest of the collection as a whole by a group of water colors, one of Lake Louise, another entitled "Castlewood, Missouri," and a third "Misty Weather." The etchings were by C. K. Gleeson, the pottery by Henrietta Ord Jones, the photographs by Grace and William Parrish; while the sculptors exhibiting were Nancy Coonsman Hahn, Joseph Horchert, Victor Holm, and Caroline Risque Janis.

In the Art Department of the St. Louis Public Library, which is away down town in the heart of the city, an exhibition of Mosaics, a collection of prints by the Stowaways, an exhibition of Architectural Photographs by W. A. Caldwell, and a collection of Crayon Drawings of Colorado Scenery by Adma G. Kerr were on view.

At the Art Museum, in addition to the regular exhibits which cover a wide field, the decorative arts, as well as those arts called fine, was shown in May the International exhibition selected from the great International in Pittsburgh a year ago, which has since been making a circuit of the art museums. One gallery also contained American paintings lent by Mr. W. K. Bixby from his private collection.

The Museum has lately added to its permanent collection a portrait of Washington by Gilbert Stuart, of the Athenaeum type not dissimilar to that recently presented to the Washington Cathedral by Mr. Chapman of New York. The Art Museum of St. Louis includes in its collections a charming self-portrait of Chester Harding, an exceedingly fine marine by Emil Carlsen, and two beautiful Twachtmans, one a waterfall, the other an autumn landscape. The museum has also recently acquired a very characteristic painting by Frank Brangwyn.

As delegates to the recent  
COMMUNITY convention of the American  
ART IN ST. Federation of Arts held in  
LOUIS St. Louis, May 23-25, will  
attest, much of the art  
impulse of that city is expressed by groups  
of playwrights, actors, architects, painters  
and sculptors combining their talents to  
produce a dramatic ensemble of high  
character. From the Toy Theater and  
Little Theater to the vast open air Municipal  
Theater with hundreds of actors and audi-  
ences of ten thousand, the same spirit of  
joy in doing and giving and receiving  
pervades the entire community.

The evening of May 24, when the delegates were entertained at the Artists' Guild by Guild and Players, was typical of this community spirit. Of the three plays presented, the first was written for the Guild Crypt by Lord Dunsany, who had just found satisfaction to his soul in that

unique crypt and an appreciative welcome in the Guild for his unique art. "A Good Bargain" was, however, that night played not in the crypt but on the stage above, against a projected photograph of the crypt. Lights cleverly playing between and against a few "property" columns created a zone of mystery beyond which the arches and columns of the projected scenery receded into the shadows. Following this came a pantomime courtship carried on between Pierrot and Columbine by means of rapid crayon drawings by its deviser, Robb Leonard and Mildred Bailey, Carpenter; she of the delicate and delicious fancy and astounding technique. "The Jumping Jack," fantastic yet appealing, a play for children and grownups, written by a Guild and Player member, Marguerite Scott Lawler, is a charming blending of medievalism and modernism. As it was given, the players became a part of the audience and the onlookers felt themselves in the court group, trying to help the sad king and court physician make the little prince laugh. This play can be recommended heartily to "Little Theater" groups or to clubs and schools, as it admits of curtailment or enrichments by clever amateurs of greatly varying accomplishments or "parlor tricks," and it lends itself to original experiments in stage craft and costuming. All costumes on the Guild stage the evening of the 24th of May were by Marguerite Breen, who deserves an illustrated article in these pages.

The months of May and June were filled with pageants, open air plays, classic and original, and July will see the end of the fifth season of Municipal Opera with carefully selected principals and symphony orchestra, with large chorus of youthful voices and groups of dancers—all St. Louis—trained at the Municipal Opera Schools especially for the great sky-covered stage. The natural beauty of this stage setting is carefully preserved and utilized in most of the productions, and the added scenery and the lighting are devised to emphasize the majesty of the two great oaks which form the proscenium boundaries, to pick out a group of slender white birches or a graceful bridge over the little river which is a part of the background.

And if this stage and the concrete amphi-



theater with the 9,270 seats, the municipally trained singers and dancers, the costumes designed and made in St. Louis, if these are not enough to prove the community art spirit, then the month of August will bear witness for the sixth season to the cooperation of the wholesale merchants with professional artists and designers and also with the art students and many folks of the Community-Center groups. The "Fashion Show" evenings under the August skies have utilized local talent by producing the prize winners of scenarios for the pageants by employing local stage directors and costume designers, lighting experts and musicians. Even the advertising which goes all over the country is a form of community art; this season's poster being a prize design won by a student of Washington University Art School, Rose Marx, while the program will make use of the third prize design in black and white by Margaret Brown.

A. M. G. P.

ART IN PHILADELPHIA  
Cooperation of the various art organizations of Philadelphia in the work of solving certain problems that confront us at present such as the completion of the Art Museum and the matter of the proposed Sesqui-Centennial as part of the general scheme of civic improvement, together with the object of taking steps in the direction of providing permanent quarters for a number of the art and musical societies was discussed at a meeting held under the auspices of the Art Alliance on May 28. Representatives of the leading art clubs and heads of educational art institutions were present and Mr. John F. Braun, the chairman, explained the purpose of the meeting. A committee of five was appointed to prepare a programme and report in two weeks.

The Twenty-sixth Annual Architectural Exhibition of the Philadelphia Chapter, American Institute of Architects and the T Square Club was held in the Galleries of the Art Alliance, May 12 to 27, the firm of McLanahan and Beneker receiving the gold medal of the Philadelphia Chapter for its group of designs.

Members of the Fellowship of the Pennsylvania Academy were addressed at a meeting,

May 17, by Miss Mary Butler, the president, on the subject of the Thouron Memorial Fund for the relief of artists in need. There was a generous response in the way of contributions and pledges to her appeal in the interest of this most urgent emergency aid.

One of the unusual incidents of the closing exercises of an art school took place at the Graphic Sketch Club on May 19. Through the efforts of Mr. Samuel S. Fleisher, the founder of the club, it has acquired possession of the adjoining premises, a beautiful Romanesque Church building not used for religious purposes for some years past. Taking scrupulous care that no act of desecration occurred, the interior has been restored to its original condition, many objects of ecclesiastical art installed under the direction of H. Louis Duhring, architect, and the building was opened for the inspection of the invited guests to the exercises.

Miss Florence Tricker was awarded the gold medal of the club for her painting in an excellent exhibition of works by graduates and students of the school.

Activities of members of the Art Week Association ending April 26, resulted in a most gratifying public demonstration of interest that was not by any means local, but has taken a national turn. Information has been received by the committee on publicity that several other cities are organizing a similar movement.

From May 22 to June 30, there was a loan exhibition of portrait sketches and studio effects of the late Thomas Sully at the Pennsylvania Museum. Water colors by Eugene Castello and etchings by Ernest Roth closed the season at the Print Club.

E. C.

MCKINNEY  
TEXAS ART  
CLUB  
The McKinney Art Club was organized in 1914 with six members, selected from local art students. It united with the American Federa-

tion of Arts, March, 1922. During the last year the club has studied Vandyke's "History of Painting." Besides the regular lessons, it has had programmes on Modern American Art, illustrated with radiopticon. It also has a splendid stereopticon, the gift of one of the members, Mrs. Mary L. Boyd, who has been a great benefactress to

the club. It has had four of the American Federation lectures illustrated with slides, given under the auspices of the club. In an effort to stimulate the love of good pictures among the children, the first lecture was American Painting, which was given in the public school auditorium. The subject of the second lecture was George Inness. On this occasion the members of the literary clubs of the city were entertained. The third lecture was Art in the Public Schools, and the guests were the members of the various mother's clubs. This lecture had tangible results in that some of the mother's clubs later planned to purchase one picture each year for a school. The fourth lecture dealt with the Boston Museum of Fine Arts and personal friends of the members were guests. The club is very proud to have as honorary members the well known humorous illustrator, Perry Barlow and his wife, Dorothy Hope Smith Barlow, who is also an illustrator.

ART IN WASHINGTON made memorable in Washington by three events of extraordinary note — the opening of the Freer Gallery, a fully illustrated description of which will be published in a later number of this magazine; the award of the Gold Medal of the American Institute of Architects to Henry Bacon, architect of the Lincoln Memorial, which is reported in full elsewhere in these pages; and the unveiling of the statue of Alexander Hamilton by James Earle Fraser on the south steps of the United States Treasury.

In the United States National Museum, Smithsonian Building, under the auspices of the Department of Graphic Arts were shown in May and June exhibitions of etchings, a collection by Mrs. Jaques of Chicago, and a comprehensive international group assembled and sent out by the Brooklyn Society of Etchers. This museum has recently received several important gifts of prints, twenty-four wood block prints and etchings in color by Helen Hyde, presented by her sister, Mrs. Gillette; five of Mrs. Jaques' etchings, the gift of the artist, and through the instrumentality of Mr. Will Simmons, secretary of the Brooklyn Society of Etchers, twenty-one prints, the work of sixteen different etchers.

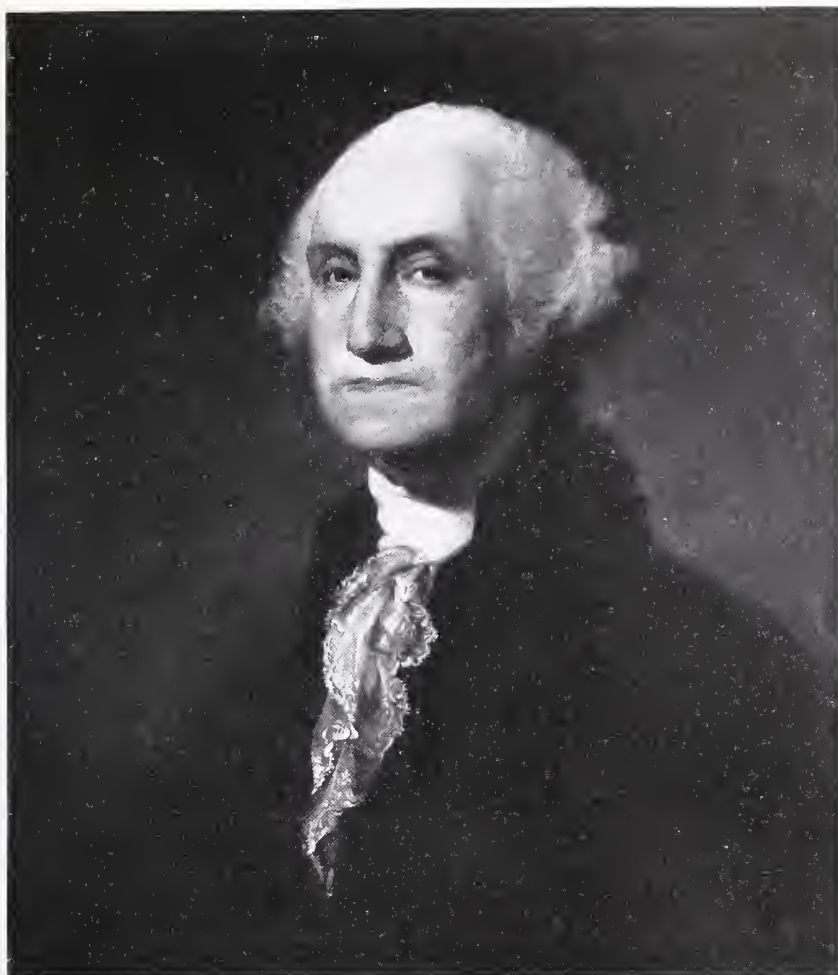
The Corcoran Gallery has recently received as a loan and placed on exhibition indefinitely a very beautiful portrait of Washington by Gilbert Stuart, lately given the Washington Cathedral by John J. Chapman, of New York. This portrait is somewhat similar to that owned by the Corcoran Gallery of Art, but it is not a replica and apparently was painted at a later time. That it is a Stuart, and one of his best, cannot be questioned. It is a superb example and a valuable asset for the cathedral—a more than generous gift. The face is turned, as in the Corcoran Stuart, to the right, the color is rich, the modeling simple and strong. The shoulders disappear somewhat in the background, but the lace jabot suspended from the stock, is exquisitely rendered. The Washington Cathedral, being erected on Mount St. Alban and some day (it is hoped, at no great future) to take its place among the great Gothic cathedrals of the world, is to include among its group of buildings a library, with a capacity of at least 30,000 volumes. Herein, later, this portrait of Washington is to be permanently placed, as a reminder of the fact that Washington was himself a member of the Episcopal Church, and that the cathedral is not merely for the people of Washington but for those of the entire nation, not of one, but of all creeds. A reproduction of this portrait will be found on the opposite page.

Special exhibitions at the Corcoran Gallery of Art during May included a collection of water colors by Alfred Hutton and a collection of sculpture by Bryant Baker, the latter chiefly consisting of portrait busts, many of which were of notable personages.

At the Arts Club there was a charming little joint exhibition of oil paintings and water colors by Elizabeth H. Evans and Marguerite C. Munn, both Washington painters, and, later on, one of paintings by Mary G. Riley.

The Library of Congress has recently purchased Walter Tittle's dry-point portraits of the members of the Disarmament Conference and his more recent series of lithographic portraits of distinguished British authors.

At the Art Center the Handicraft Guild of Washington held in May its annual



GEORGE WASHINGTON

GILBERT STUART

PRESENTED TO THE WASHINGTON CATHEDRAL BY JOHN JAY CHAPMAN, ESQ.

exhibition. Here early in June a collection of Georg Jensen's beautiful hand wrought silver was shown.

By the gift of Mrs. Horace Ropes the Minneapolis Institute of Arts enters upon the development of a collection of drawings and water colors. For the purpose of seriously beginning the building up of this highly important department of the museum's possessions, Mrs. Ropes has provided a sum for present purchases and has intimated her hope of extending the scope of the collection as its growth may suggest with further gifts from

year to year. There is every reason to expect that this timely and well-planned gift may result in assembling a representative and distinguished body of drawings, such as will greatly enhance the value of the museum's collections to art students and others. Mrs. Ropes founds the collection as a memorial to her father, John De Laittre, and gives her memorial this appropriate form with the thought of recalling the sustained interest which Mr. de Laittre always evinced in the art activities of Minneapolis.

A large collection of mounted photographs has recently been added to the library through a generous gift from Mr.



H. V. Jones. These include photographs of architecture, paintings, sculpture and the decorative arts and will be of great value to students working upon special subjects. In many cases the sets are unusual because they contain photographs not available since the war. A large series on the Alhambra displays many little known portions of that famous monument. These photographs will be classified during the summer and will be available for general use in the fall.

A painting, "The Caravan in Algeria," by Victor Pierre Huguët, has recently been presented to the institute by the firm of Durand-Ruel of New York.

A collection of thirty recent paintings by Walter Ufer was shown at the institute in May.

The seventy-six paintings shown in the spring exhibition at the Los Angeles Museum, the one open show of painters of the year at this gallery, OF SOUTHERN was distinguished by much CALIFORNIA pure clean color as to paint, many new names to add freshness to the exhibition and a very definite note of decorative design that is unmistakably a feature to be looked for henceforth in our western art.

Each year there are more and better portraits shown, many brilliant landscapes and, strangely enough, very few marines. Loren Barton's "Manuel" has attracted much favorable comment as a type of old Spanish days, and Tokio Ueyama, a Japanese artist, had an unusually good portrait of a young girl in a fur coat. Other portraits by John Rich, Paul Swan, Anthony Tanszky, and Christian von Schneidau were particularly good. The landscape group was well represented, showing also a step ahead in color and there was the usual small showing of miniatures and sculptor.

The Henry E. Huntington prize offered for the best picture by an artist who had not previously received a prize in this museum went to Norman Chamberlain for his painting of the historic Adobe Flores. Karl Yens of Laguna Beach received the William Preston Harrison prize for the best painting in the exhibit, for his "Again the Meadow Lark," a decorative picture of

himself at work outdoors evidently pausing to hear the song of the meadowlark. The Federation of Women's Clubs added another prize to those already offered, to be given for the best figure painting. This was awarded "Self Portrait" by Mable Alvarez.

A collection of rare and CHICAGO ART valuable religious paintings INSTITUTE of the early Florentine and Siena schools was placed on exhibition in the Art Institute at Chicago the last of May and will continue throughout the summer. The paintings are lent to the institute by Cyrus H. McCormick, Jr., who collected them before the great war. They are representative of the two great schools which flourished in northern Italy during the XIII, XIV, and XV centuries, the Florentine school being more progressive and possessing a finer sense of rhythm in line; and the Siennese school holding fast to the traditions of Byzantine art, to which it was firmly wedded.

Included in this collection are three Siennese paintings, one by Guidoccio Cozzarelli, of "Madonna and Two Donors," another by Benvenuto di Giovanni (1436-1518) of Madonna and Child, and the third, which is attributed to Paoli di Giovanni Fei, is of the Madonna and Child, with S. S. Peter and Christopher. All of the paintings are on wood.

The Florentine school is represented by nine paintings, among which special mention may be made of "The Madonna in Landscape." It was painted by Jacopo del Sellaio (1441-1493) and shows the Madonna praying, in adoration of the Child. The coloring is rich and yet singularly refined. "The Madonna, St. John and Magdalen" is attributed to Bicci di Lorenzo, and while not so luxurious in color, yet displays a masterly knowledge of drawing and much feeling in facial expression and in form. The "Madonna with S. S. John, the Baptist, and the Evangelist" is also attributed to the same artist. There are three triptych paintings in the collection representing scenes in the life of Christ. The small picture, "Madonna and Child," by Benvenuto di Giovanni, is worthy of critical study for the exquisite quality of its drawing and color; and "The Angel of the Annunciation," by a Florentine artist of the school



SELF PORTRAIT

MABEL ALVAREZ

AWARDED FEDERATION OF WOMEN'S CLUB PRIZE

of Pinturicchio, is likewise one of the gems of this collection.

The DeWolf collection of Zorn etchings and the Bryan Lathrop collection of Whistler etchings and lithographs were shown in the Print Division of the Art Institute during May.

Collections of early American glassware and samplers were placed on exhibition the early part of June in the small exhibition room in the new antiquarian galleries of the Art Institute. This was the second of a series of four exhibitions which are held in this room each year.

The following prizes were awarded for works in the exhibition of Applied Arts held at the Art Institute during May: The two medals given by Mr. and Mrs. Frank G. Logan were awarded to Edgar Miller, Chicago, for a scarf, batik, and to the New York State School for a blue and green pottery jar. The Mr. and Mrs.

Frank G. Logan purchase awards were allotted to the following: Henry V. Poor, Pomona, New York, for two plates, pottery; Royal Copenhagen Porcelain Company, New York, for urn, stone clay, with copper top; Myrtle M. French, Chicago, for a jug, pottery; Anna W. Hill, Cleveland, for salt dishes, spoons, etc., silver; Lois Lenski, for a decorative panel; Volkmar, Durant Kilns, Bedford, New York, for a pair of blue pottery bottles; and L. H. Vaughan, Taunton, Massachusetts, for a sugar shaker, pewter. The Arthur Heun prize of fifty dollars was won by Henry V. Poor, of Pomona, New York, as was the Mrs. J. Ogden Armour prize of fifty dollars. The Atlan Ceramic Art Club prize was awarded to J. Edgar Miller, Chicago, for a bowl; and the Thomas J. Dee silver prize with fifty dollars went to the Petterson Studios, Chicago, for a set comprising a dish and candlesticks.

The Third International Exhibition of Water Colors, which recently closed after a month's exhibition at the Art Institute, has been divided into two groups, which are now making a tour of the country and being exhibited in the principal art centers of the middle states and of the west. The first group, consisting of sixty-two paintings, was shown from May 15 to June 30 in Minneapolis; and the second group of sixty-one paintings went first to Seattle.

The large gallery at the head of the grand staircase at the Art Institute held for six weeks this spring a remarkable exhibition of sculpture by Mrs. Gertrude Vanderbilt Whitney, which was followed by a collection of paintings from the Friends of American Art collection. Mrs. Whitney has recently presented to the Institute a painting by Rockwell Kent, entitled "Mount Equinox, Vermont."

The month of May was distinguished for an almost complete absence from Rome of the Fine Arts students. At one time or another all but three of our twelve men have travelled. The Orient and Greece have been the objectives of five of the men, while northern Italy has beckoned the others.

The cessation of students' activity in both schools has worked in very conveniently for the resident faculty and permitted them to take a deep breath before submerging under the details of the spring exhibition.

The principal activity in the School of Fine Arts has very naturally fallen on the Department of Music, which has the fine opportunity of bringing a work of Leo Sowerby before the Italian public. Sowerby's *Ballad for two pianos and orchestra* was rendered to a large, distinguished and cordial audience at the Augusteo. For the concert Colonel and Mrs. McClellan and Their Excellencies The Ambassador and Mrs. Child were the guests of Director Stevens. Albert Coates, who conducted the interpretation of the *Ballade* and has been a guest of Prof. Lamond during his stay in Rome, promises to be a very important factor in the activities of our Musical Department, for he has taken upon himself the task of presenting the first performances

of Hanson's next symphony "North and West," which is to be given in London and Rome next season. Coates will also undertake the rendering of the first work that Thompson completes.

Prof. Manship has gone to Paris and will later go to London to execute some portraits in Sargent's studio. Prof. Faulkner is spending a few days taking the Manship car back to France and has taken Griswold with him for company.

The University of Cincinnati is to acquire the copy of the model of St. Peter's dome by our second-year architect, Hafner, and has already sent us the funds for its execution.

Stevens and Floegel, first-year sculptor and painter respectively, have just returned from their travels and are full of enthusiasm for what they saw in Egypt and Greece. Both men are recasting their first-year work in consequence, and we look for some promising results.

FRANK P. FAIRBANKS,  
*Professor in Charge,*  
*School of Fine Arts.*

In April, under the auspices of the American Institute of Graphic Arts, Elihu Vedder's original illustrations of the *Rubaiyat* were exhibited at the Art Center, and at a special meeting reminiscences of Vedder were given by those who knew him well. The first speaker was Mr. Frederick Diehlman, a former president of the National Academy of Design, who contributed an affectionate sketch of old days in the famous "Tile Club," anecdotes involving not only Vedder but other members, among whom were Abbey, Saint-Gaudens, Francis D. Millet, John La Farge, Frederic Crowninshield, F. Hopkinson Smith, and others. Mr. Diehlman said that although Elihu Vedder went out of this world on January 29, 1923, the artist cannot die, for he works in and through spiritual forces and is of the very stuff of immortality.

The next speaker was Mr. Edwin H. Blashfield, who gave a charming series of personal reminiscences of Vedder at Rome, at the Century Club, during the ill-fated trip to the Chicago Fair, at the Library of Congress, at Bowdoin, a polished and beautiful account, concluded by a descrip-





ADOBE FLORES

NORMAN S. CHAMBERLIN

AWARDED MRS. HENRY E. HUNTINGTON PRIZE

tion of his last visit to his old friend in his villa in the Pincian hills last summer.

Dr. Frank Weitenkampf was the last speaker and his subject was Modern Illustration—the harmonious book, the happy blending of pure line, type and white paper, which will always hold its own.

CURRENT AMERICAN PRINTING AND THE VILLAGE PRESS The American Institute of Graphic Arts held its annual meeting at the Art Center, New York, on the evening of May 22, at which time two exhibitions of typography were opened under its auspices—one, "Fifty Examples of Current American Printing," the other, "The Village Press," commemorating the twentieth anniversary of the establishment of this press by Frederic W. Goudy, to whom, at its recent Convention in Washington, the American Institute of Architects awarded a medal in appreciation of achievement in the art of printing.

The collection of current American Printing included practically every kind of book, each one a worthy example of its particular kind. As a group these books represented the best taste in current printing, and as such afforded the basis for much thought and inspiration to the student of book-making. The collection was assembled from all parts of the United States and Canada, and after being shown in New York was sent out on a tour of other cities in this country.

The Village Press, with the exception of the Ashendene Press in England, is the oldest private press in existence today. Mr. Temple Scott, the noted writer and authority on bibliographical subjects, opened this exhibition of books with a talk on the history of the press and on the extent and value of the Goudy influence on American typography. This collection of Village Press books, which is probably the most complete ever assembled, included the first book printed by this press, a reprint of the

Essay on Printing by William Morris and Emery Walker, which appeared in June, 1903.

On May 11, a new exhibition of paintings and drawings opened at the San Francisco Museum of Art, Palace of Fine Arts. They comprise the works by six contemporary Italian artists, whose productions are not widely known in this country, although they represent the finest examples of Italian art of this day. The painters are Gennaro Favai, Tullio Silvestri, Doro Barilari di Rimini, Guido Cadorin, Attilio Cavallini and Petrella di Bologna. All of these artists have received high recognition abroad, and their works are represented in museums in Italy, France and Spain, as well as belonging in some of the most notable private collections in this country. Barilari is the youngest painter in this group, having been born in Rimini in 1896. His work has attracted wide attention, and one of his paintings, called "The Vendors," won for him the Queen's medal at the International Exhibition in Rimini in 1922. As a portrait artist he is highly rated in Italy.

Favai is recognized throughout Europe as one of the best and sanest artists today. He is, in these modern times, carrying on the old traditions, and his methods are those of the Venetian school. He lays a white gesso ground covered with a red "veil," works an underpainting in stiff tempera, and then glazes transparent or semi-opaque colors with an oleo-resinous vehicle. This is the famous Venetian process, though little known today. The colors used by Favai are reds of all shades; greens, many blues, and an indeterminate purple mauve. He makes all his colors himself, using only simple earth colors, and the result is more glowing with life than that procured with the brightest modern dyes.

Petrella di Bologna is represented by forty drawings in chalk, which are remarkable for their execution, their life and action. These have been installed by Director J. Nilsen Laurvik in a most interesting way, as they are placed among the paintings, and the contrast thus presents fully their striking charm and originality.

The works of two American painters also are being shown in the seven galleries occupied by the new exhibitions. These artists are Russell Cheney and the San Francisco painter, Ray Boynton. This is Cheney's first exhibition in San Francisco. His work stands midway between the academic and the radicalism in art, and it has the charm of free expression. An interesting variety of subjects are presented—the New England countryside, the vast sweeps of western scenes, and the great expanses of gleaming snow.

Ray Boynton is showing pictures in oil and pastel. It is with the latter medium that he has received the most flattering recognition, for his pastels are painted with a poetic vision and interpretation that make them both original and exquisite in beauty. He is displaying also some strikingly decorative panels.

The Ballard collection of Oriental Rugs, which opened in the San Francisco Museum of Art early in April, is now closed, and the success that it made and the interest that it created were unprecedented for an exhibit of this kind. In less than two months over 20,000 people visited the museum, and during the first two weeks the entire edition of the catalogue was sold out. The attendance and the interest that the rugs created far exceeded all expectations, considering that the exhibit held no popular appeal, but was one whose principal elements lay in color and abstract design.

The lectures by the noted rug expert, Arthur Urbane Dilley, made a remarkable success, and during the three weeks that he gave talks in the galleries twice daily, 3,000 people paid admission to hear them. The climax of the series was a special evening lecture, given in the St. Francis Hotel before an enthusiastic audience that crowded the Colonial Ball Room. Mr. Dilley's scholarly and illuminating presentation of this comparatively little understood subject of Oriental Rugs was a revelation to the public of San Francisco. His lectures were all illustrated with his marvelous collection of colored slides, which show not only the most valuable and historic rugs known to the world, but also the various phases of rug weaving.

The James Franklin Ballard Rug Collection has been returned to the Metropolitan





THE VENDORS

DORO BARILARI DI RIMINI

AWARDED THE MEDAL OF THE QUEEN OF ITALY, INTERNATIONAL EXHIBITION, RIMINI, 1922

Museum, where it will be permanently installed.

There is no phase of the  
ILLINOIS ART work of developing beauty  
EXTENSION and its appreciation in Illi-  
nois that has more deeply  
engaged the interest of the community than  
that which comprehends the matter of local

entertainment. The Community Festival  
Committee, under the chairmanship of  
Katherine V. Dickenson, head of the Studio  
School of Music, Alton, Illinois, has arranged  
certain aids, available to all communities,  
having such enterprise in hand. The  
tenets of its faith are set forth in what it  
calls an "Introductory Statement" pub-  
lished in the *Message*.



"Following a long period of intense individual development, every community is beginning to feel the need of greater collective interest and closer fellowship. This need can be met best by spending more of the recreational hours together, thereby developing likeness of tastes and common interests which will enable the people of a community to express themselves as a unit.

The arts afford an opportunity, through an impersonal medium, to utilize the beauty with which a locality is endowed by Nature, and to supplement it and make it become more a vital force in the everyday lives of the people of that place.

In any attempt to promote the arts a need is likely to arise for a series of festivals ranging all the way from small, simple, informal affairs that serve small, independent groups, to the large, massive, festival or pageant that brings all of the small groups together.

Some of these community efforts will be interpretive in form. They will provide opportunity for the best thought of the world to be studied and interpreted through the drama and related arts. For instance, in a Colorado mining town where the population is entirely foreign, a remarkable woman has led the community in presenting the best plays, such as those of Shakespeare, Ibsen and Maeterlinck, and the great choral works, like Mendelssohn's "Elijah," and others. She simply gathers the people together first, and translates for them in terms which they can understand the work that is to be given so that they can see its relation to their own lives and make the great message their own.

One can do nothing for a community, but much can be done by a community. When all the members meet on a common ground and work together a new spirit develops. Our recent tragic experience taught us to work together. In those unsettled, anxious times we learned that it is as necessary to play together as to work for a common cause.

That communities may be encouraged and helped to produce their own entertainments, thereby discovering, developing and using their own talents and resources, thus enriching the individual and civic life, and in a wholesome, natural and vigorous manner displacing the stupid, debasing "Producing"

and "Concession" companies, and more particularly displacing the thoroughly vicious and degrading traveling carnivals—and to stimulate the discrimination, appreciation, and desire for the wholesome and beautiful in the Industrial and Dramatic arts is the hope of this committee.

Among the helps devised are:

A traveling library consisting of a box containing books, pamphlets, sample festival programmes; lists of plays, pageants and festivals; a collection of photographs and prints of costumes, scenery and characters; a list of pageant and play directors who may be had for a reasonable fee; and a plan for an inexpensive theater with canvas shelter.

J. C. C.

As during the last two years, the number of works shown at Burlington House LONDON, 155TH ANNUAL EXHIBITION is considerably less than used to be the custom. The total is 1,544 and of these 684 are oil paintings, 176 water color drawings, 160 miniatures, 137 drawings, etchings and engravings, 179 architectural works and 218 sculpture. The total is not considerable and compared with the numbers of works shown at the Paris Salons is indeed quite small. The general average is high, but the landscapes show a falling off in importance. There are no very large pictures such as the official works usually displayed and indeed very few official works at all, and what there are belong mostly to the sculpture section. The larger memorials in this department are disappointing, but there are some few single figures which are admirable, figures such as the nude youth for Eton School by Sir Bertram Mackennal and the Sir Galahad of Alfred Turner. Ideal works of life size are shown by Gilbert Bayes, "The Unfolding of Spring," a nude female kneeling, and William Macmillan's "Nature" group of a nude boy and girl. Decorative work is seen in an admirable lead fountain by Richard Garbe, and a silver cross encrusted with jewels for Exeter Cathedral by Henry Wilson.

The numerous portraits include several notable ones. Foremost is the characteristic bust in marble by F. Derwent Wood of

Prof. J. J. Thomson, the eminent scientist, and the bronze head of Walter W. Russell, the painter. Sir George Frampton maintains his reputation with the striking bust of Sir John Bland-Sutton, the great surgeon. John Tweed has a fine head of Captain Louis Paget, and George Thomas, the sculptor-son of that great sculptor, the late Howard Thomas, has a good head of a girl in bronze. Henry Glicenstein, the Polish artist, shows his striking bronze bust of the late Dr. Ludwig Mond, and Elenterio Riccardi, the Italian, an interesting portrait of the Hon. E. S. Montague. E. Whiting Smith has two striking busts of an unusual character. They are studies of a woman and a child of the Gold Coast of Africa, "The Daughter of Kings" and "Sybil of the Gold Coast" and exhibit as much care in their surface modelling as that which Howard Momas used to lavish on his bronzes. The treatment of the hair of the girl is a triumph of technique. Another notable portrait is Francis Sargent's study of an old man in marble.

Indeed, this Academy exhibition is notable mostly for its portraits. In the painting section, there are quite a number of superbly painted and conceived works both by the artists with achieved popular reputations and by the numerous ones who have yet to make them. Among the latter are Wilfred de Glehn, Laura Knight, James Quinn, James McBey and Stuart-Hill, who all send striking works monthly to be placed along side those of the well known men. John S. Sargent's Sir Edward H. Busk, is the most impressive portrait in the exhibition, small and low-toned, utterly devoid of bravura, it intrigues as no other work at the Academy succeeds in doing. Then there is Sir William Orpen's Miss Aldrich Blake, a quiet, beautifully painted and stately portrait in the artist's best manner, while his Roland Knodler, Esq., and the Lord Berkeley are there to show his other manner, flaunting and flamboyant and yet again his uninspired pot-boiler of the Unknown British Soldier in France to show how even a fine painter can go wrong in his artistry. George Henry's portraits of Mrs. George Hamilton and Sir John G. Summing are there to show how strong, sound work tells, work devoid of all glamour except that of real life, while his Quarry picture,

a landscape with figures proves that he possesses his old romantic sense in all its beauty still. Richard Jack has made a very dignified figure of Dr. George Sherbrooke Tarpin, and in his "Spring Flowers," a flower woman and lots of blossoms, a jolly piece of decoration. Painting for painting's sake is joyously exercised by H. Danis Richter in his three still life groups and by Orlando Greenwood in his "King Arthur" another still-life.

Altogether the Academy of 1923 provides some fine average works if it provides no thrills.

K. P.

## ITEMS

At the meeting of the Board of Directors of the American Federation of Arts, held in New York on June 11, Mr. F. A. Delano was elected treasurer, the Hon. Robert Woods Bliss was elected a vice-president, and Mr. F. A. Delano, Mr. Frederick Keppel and Mr. F. Allen Whiting were appointed members of the Board of Directors to fill vacancies. All of the officers were reelected.

An exhibition of paintings by prominent American artists was held from May 1 to 12, inclusive, in the East High School, Aurora, Illinois, under the auspices of the East High School Parent-Teacher Association and the Aurora Council of Parent-Teacher Clubs. This exhibit included sixty-four paintings, many of which were by members of the Taos Colony and by such well-known artists as Gustave Wiegand, George M. Bruestle, Charles P. Gruppe, Jane Peterson and others.

The Greenwich Society of Artists opened its Seventh Annual Exhibition at the Bruce Museum on June 2. Leonard Ochtman is president of this society and George Wharton Edwards is secretary.

An event of unusual importance and interest in the art annals of Cleveland was the dedication the early part of this year of an heroic bronze group in Nela Park, by Robert I. Aitken. This group, symbolic of the purposes of Nela Park in developing the uses of light for humanity, is installed on the dining-hall building facing the quadrangle. It is not only a notable piece of sculpture, but one of the first groups to be installed in this country in connection with a commercial plant.

## BOOK REVIEWS

PAINTER AND SPACE, or The Third Dimension in Graphic Art by Howard Russell Butler. Charles Scribner's Sons, publisher. Price, \$4.00.

"It requires effort," says Mr. Butler in his preface to this book, "to mount any ladder, though to some it is given to climb more easily than others. Such a one is called a genius, and he mounts almost as if on wings. But like anyone else, he is lost if he steps off before he reaches the top. Not only so, but he is apt to draw off others and do more harm than good. For it is the deficiencies of the genius which are most apt to be copied. On the other hand, those less endowed, but with determination and patience, often reach the top and leave the noblest examples of the art of their age. Genius itself needs more than wings." It is the "ladder" of technique of which Mr. Butler treats in this book—one which he claims any artist can and should be able to mount or surmount. "There are really two classes of artists," he says, "the pioneers and the masters of technique, but some artists belong to both classes, and while the pioneer is as a rule a revolutionist, the master is trained in all the means of expression that have been evolved to date." "You can be sure," he tells the reader, "that the interesting picture is painted by an interesting individual," and that although some fine pictures have been painted by those with little or no conception of underlying principles, the greatest artists have learned or discovered the scientific principles on which their technique rests. "At any rate," he concludes, "no one can be harmed by familiarity with them."

The author is one who, like the great masters of old, has made a serious study of his art, following not only academic principles but searching out the scientific principles upon which these are based. He has evolved for his own use a shorthand method of sketching, through the medium of which he was able a few years ago to paint with marvellous success a total eclipse of the sun which is both scientifically correct and artistically impressive, and this method he shares now through the medium of this book with all students. There are very many people who would like to know what

it is that makes a picture artistically worth while. To an extent this book will tell them. And it will at the same time be found delightful reading—not too scientific for the layman although enlightening to the student. The chapters on Impressionism and Post-Impressionism are particularly timely and thought-provoking when the exponents of "modernism" are so vigorously endeavoring to hypnotize the world into seeing things as they are not.

DOMESTIC ARCHITECTURE OF THE AMERICAN COLONIES AND OF THE EARLY REPUBLIC, by Fiske Kimball. Charles Scribner's Sons, publishers. Price, \$12.00.

This book embodies all the substance of a course of lectures delivered by Prof. Fiske Kimball at the Metropolitan Museum of Art in 1920, and is published under the auspices of its Committee on Educational Work. These lectures have been elaborated in an effort to present a comprehensive and accurate view of the evolution of the early American house. Three building periods are covered, two before the Revolution in the seventeenth and eighteenth centuries respectively, and the third after the Revolution in the days of the early Republic. This in a measure gives the key to the general treatment followed, a treatment according to time rather than place. To offset this and to further facilitate study a chronological chart is given as an appendix, followed by notes on individual houses, date, authorship and original form. A vast amount of interesting material both in the matter of text and illustrations is included in this somewhat sumptuous volume of nearly three hundred pages, but it would seem to the present reviewer to be a little too technical and dry for the delectation of the general reader and not quite sufficiently explicit, in other words a trifle too popular, to make it valuable to the architect, although in this we may err. And when all is said, it must be acknowledged that it is a difficult thing to treat of such a subject in such a way that it will be equally informing and entertaining. However, architecture is primarily an art related to man, especially in the phase which Prof. Kimball treats of, the dwelling house, yet he does not succeed in infusing into his writing the human



element, and it is for this reason perhaps that his book seems to fail to make appeal to the general reader.

**REMBRANDT'S PAINTINGS** with an essay on his life and work, by D. S. Meldrum. E. P. Dutton & Company, publishers. Price, \$25.00.

This book falls into two parts, the first half text and the second half illustrations, and combines under one cover a complete record of the paintings of this great master such as heretofore has only been found in the monumental work by Bode. The text covers comprehensively Rembrandt's life beginning with the time when he was learning his craft and following his career through its ups and downs until "the top of the hill" was reached. A concluding chapter comments on his art and is followed by a list of his known paintings, the authenticity of which there is no question, and of the paintings attributed to him, in the first instance giving the date of execution and in every instance the names of the present owners. This is a book which should undoubtedly be in all public libraries as well as those of private collectors.

**THE JOHN HOWARD McFADDEN COLLECTION OF PORTRAITS AND LANDSCAPES OF THE BRITISH SCHOOL**—An Appreciation and Interpretation with catalogue, by Harvey M. Watts.

This is a little pamphlet cataloguing and admirably describing the John Howard McFadden Collection of English paintings, which at Mr. McFadden's death was left to the city of Philadelphia provided certain conditions were met within a given time, and which meanwhile is at present loaned to the National Gallery of Art and temporarily on view in the National Museum at Washington.

**CHICAGO ARCHITECTURAL EXHIBITION.** Year book, The Thirty-sixth Annual Chicago Architectural Exhibition, 1923.

This is a pictorial record of the current architectural productions in America and principally of the west as shown in the joint exhibition held at the Art Institute of Chicago by the Chicago Architectural Club, the Chicago Chapter, A. I. A., the Illinois Society of Architects and the Art Institute of Chicago from May 1 to 31, 1923. The

frontispiece is the Fine Arts Palace, World's Columbian Exposition, Jackson Park, Chicago, Charles B. Atwood, architect, which has lately been restored and given permanency under the auspices of and as the result of a movement undertaken in 1920 by the Chicago Chapter of the American Institute of Architects. An admirable little foreword by Alfred Granger of the American Institute of Architects sets forth the fundamental relation of architecture to life. "What will men in the year 3000 think of the aspirations and desires of our day if any of our buildings are then standing?" he asks. "Will they not think, when they see our struggles to cover our steel structures with classic vestments and Gothic details, that our day was a period when the souls of men, almost drowned in a sea of commercialism, were striving to find calmness and spirituality—that we were fundamentally seekers after God?"

"So I read the story of our day in the buildings that we build, and so I believe that out of our struggling attempts to express ourselves in the architectural language of the past we will in time create an architectural language which will express in truthful forms the aspirations and ideals of our day. It is this fundamental desire of the soul of man to find outward expression that is collectively shown in these annual architectural exhibitions—and that is what makes them of value to the public.

"The architect, more than any other man in our hectic civilization, expresses in his daily work his own and every man's desire for the beautiful and the true.

"In these exhibitions the public can see how nearly these fundamental ideals of man are being expressed in those materials which last, and thus can come to realize the ideals of his day, and go forth strengthened and refreshed and inspired to 'carry on.'"

**ART AND INDUSTRIAL ARTS, A Handbook for Elementary Teachers**, prepared by Leon Loyal Winslow, Specialist in Drawing and Industrial Training, Division of Vocational and Extension Education, the University of the State of New York, Albany.

This little pamphlet is purposed primarily for those who have to do chiefly with the education of the young, and it therefore

recommends courses of study, examples of the industrial arts and methods to be used in interpreting pictures and creating an appreciation of art.

**VISION AND THE TECHNIQUE OF ART**, by A. Ames, Jr., C. A. Proctor and Blanche Ames.

This is a technical treatise published in pamphlet form—a reprint from the proceedings of the American Academy of Arts and Sciences, Vol. 58, No. 1, February, 1923, and is issued with the compliments of Dartmouth College. In the introduction the author says "The artist Birge Harrison has gone farthest towards recognizing the dependency of the technique of art on the laws of vision. He most forcefully and lucidly shows that a picture in its general form should be similar to our retinal impressions. Mr. Ames and his sister, Blanche Ames, who were painting together came to a similar conviction in 1912. They, therefore, undertook to determine scientifically the characteristics of the images of those objects upon which the eye is not focused in the belief that an intellectual conception of the characteristics of such images would help in the visual recognition and analysis of them, and thus be an aid in the technique of art." Such is the genesis of the present treatise.

**PRINCIPLES OF PICTORIAL PHOTOGRAPHY**, by John Wallace Gillies. Falk Publishing Co., Inc., New York, publisher. Price, \$3.50.

The New York Institute of Photography uses this book as a supplementary textbook in its classes. It tells the beginner about pictorial photography in the simplest of terms and in a practical way. The intention is to urge upon all to hold to the idea of "the picture" but to use the best technical means to make that picture artistically fine. Distinguished pictorial photographers such as Clarence H. White, Dr. A. D. Chaffee and Alexander P. Milne contribute to the volume, which contains chapters on the history of pictorial photography, materials, apparatus and technique, the choice of subject, perspective and composition, and concluding with a discussion of certain pictures illustrated, giving concrete examples

of the use of principles set forth. It is a valuable book.

**NATIONAL GALLERY OF ART**—A catalogue of its collections, by William H. Holmes, director. Government Printing Office, Washington, D. C., 1922.

This is a new catalogue admirably gotten up and charmingly printed with numerous excellent illustrations of the National Gallery Collections, containing an informing history of the National Gallery movement and the development of the collections written by William H. Holmes, the distinguished artist and first director. Included among the full-page illustrations are reproductions of Benjamin West's portrait of himself, Winslow Homer's "High Cliff, Coast of Maine"; William Sergeant Kendall's beautiful figure painting, "An Interlude"; portraits by Raeburn, Lawrence, Titian, Luini and other great masters of European schools, which have within the last few years been generously donated to the National Gallery.

**CATALOGUE OF PORTRAITS**, by Charles Willson Peale and James Peale and Rembrandt Peale. Pennsylvania Academy of the Fine Arts, Philadelphia. Price, \$1.00.

This illustrated catalogue of the Peale Exhibition held at the Pennsylvania Academy of the Fine Arts during April and the early part of May, 1923, will be found of great value to students of American art and collectors of early American paintings. It will also, because of the notes in reference to the subjects of the portraits, be of value to those concerning themselves with the history of the time in which the Peales lived. Brief biographical sketches are given of Charles Willson Peale, James Peale and Rembrandt Peale.

The Newark Museum has recently added to its collections, through gift and purchase, the following works of art: "Wharf at Moneghan," an oil painting by Woodhull Adams, the gift of Mrs. Woodhull Adams; "Waiting for the Moon," an oil painting by Hobart Nichols; and two bronze statuettes, "Senorita Hootch," by Alfred Lenz, and "Prayer," by Antonio Salemme, both the gift of Mr. J. S. Isidor.



A WALL FOUNTAIN

FIRST MEDAL

A. T. STEWART

## MONTHLY COMPETITIONS, BEAUX ARTS INSTITUTE OF DESIGN

**T**HERE were before the close of the Scholastic year, two judgments at the Beaux Arts Institute of Design. In the Department of Mural Painting two domestic problems were given, the first a design for a bath room painted in the Pompeian style, the second the decoration of a dining-room.

The bath-room was octagonal in form with doors on its four corners, and its principal feature was the decoration of the recess in which the tub was placed. Twenty sketches were submitted for judgment, and the following awards were made by a jury consisting of Messrs. Henry R. Sedgwick, Shepherd Stevens, Ernest Peixotto, Edwin C. Taylor, Allyn Cox, Ivan Olinsky and Duncan Smith.

*First Medal:* Tom L. Johnson, Yale School of Fine Arts. *Second Medal:* Michael J. Mueller, Yale School of Fine Arts. *First Mention:* Robert Cale, Pennsylvania Museum and School of Industrial Art. *Second Mention:* Harry R. Rock, Pennsylvania Museum and School of Industrial Art; Herman Van Cott, Carlo A. Nisita, Richard I. Mathews, Yale School of Fine Arts; R. M. Richardson, 17 East 15th St., New York City; P. Bower, B. A. I. D.; Y. B. Robinson, New York City.

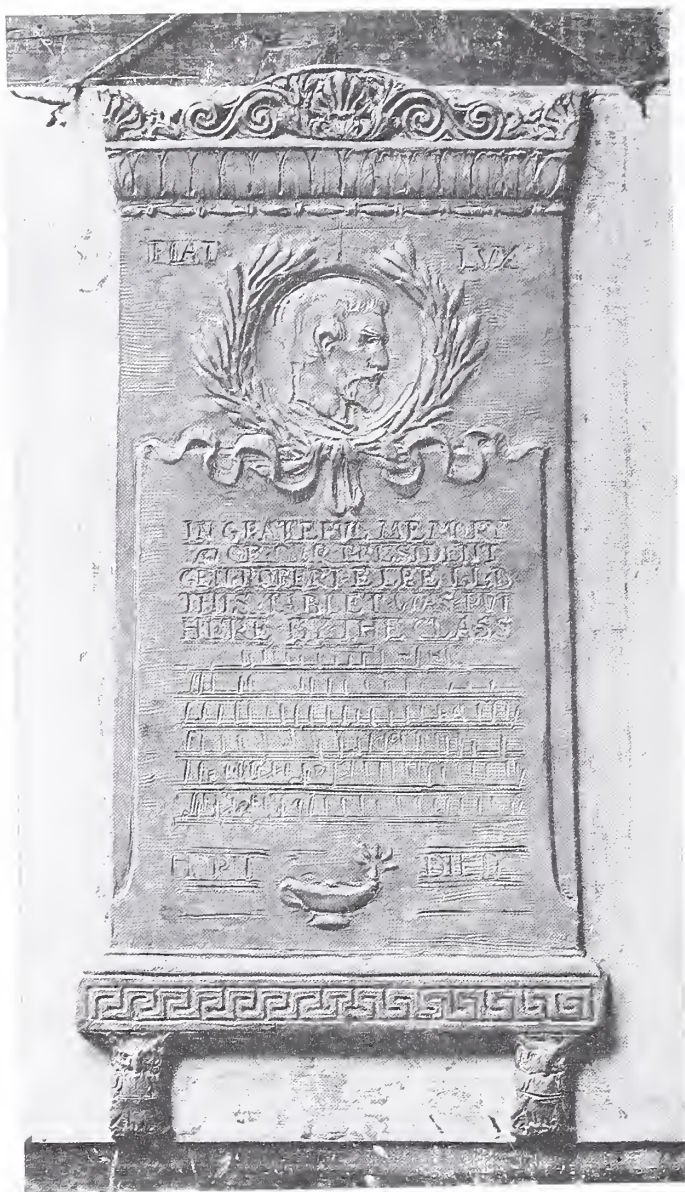
The scheme for the dining-room called for "dark and mysterious" walls painted with woodland scenes after the manner of verdure tapestries, with figures and animals of secondary interest, the entire light of the room being centered on the table. An interesting group of sixteen sketches was submitted and the following awards made:

*First Medal:* Tom L. Johnson, Yale School of Fine Arts. *Second Medal:* Maxwell B. Starr, B. A. I. D.; Carl A. Tollefson, Michael J. Mueller, Yale School of Fine Arts. *First Mention:* Reyna S. Ullman, Yale School of Fine Arts; A. Rasario, 347 West 29th St., New York City. *Second Mention:* C. G. Johnstone, Yale School of Fine Arts; K. Starr, Pennsylvania Museum and School of Industrial Art; Mrs. T. L. Robinson, 140 East 65th St., New York City; P. Bower, B. A. I. D.

The jury consisted of Messrs. Richard H. Dana, Jr., Ernest Peixotto, Edwin C. Taylor, Duncan Smith, Arthur Crisp, Allyn Cox.

The Department of Sculpture gave out, as the first of its two April problems, "A Wall Fountain" of small dimensions to be executed in bronze for the interior of a sun parlor, the fountain to consist of a niche





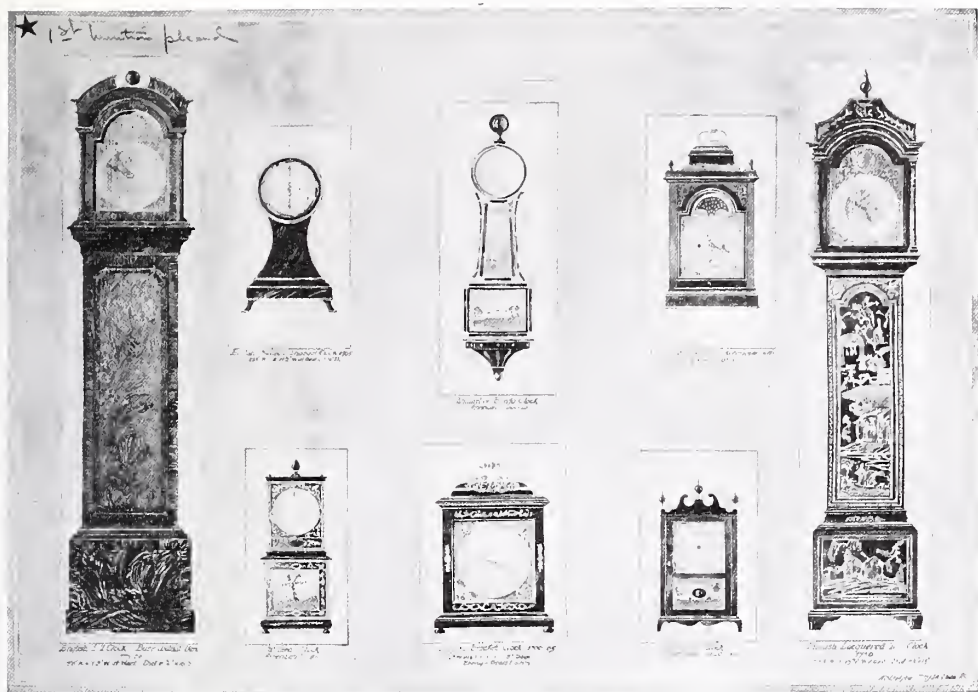
A MEMORIAL TABLET      FIRST MEDAL      L. WORSWICK

containing a figure or a fish from which the water issues into a bowl which was to be part of the composition. Thirty sketches were submitted in this competition and the following awards were made:

*First Medal:* A. T. Stewart. *Second Medal:* Lloyd Worswick. *First Mention:* C. Luini, L. Worswick. *Second Mention:* P. E. Vroldsen, H. Albrizio, J. D. Pinto,

B. A. I. D.; E. Ferrari, E. Thorp, Yale School of Fine Arts.

*Life Modeling Classes:* Mr. Salvatore Bilotti's class—Second Medal, C. W. Jones, B. Piccirilli; First Mention, G. Novani. Mr. Tom Jones' class—Second Medal, C. W. Jones; First Mention, H. Filtzer; Second Mention, T. Mellilo. Mr. Edward F. Sanford's class—First Medal, L. Slobot-



## CLOCKS

## FIRST MENTION PLACED

## A. C. CHRISTIE

kin; Second Medal, H. Hensche, D. Mich-nick.

*Architectural Ornament:* Mr. Harry R. Ludeke's class (Italian Renaissance)—Second Medal, P. Fjelde: First Mention, L. Guerrini, C. Barbera, C. M. Chambellan, H. Albrizio, C. Geraci; Second Mention, I. Crisafulli, S. D'Angelo, M. Malanotte.

The jury consisted of Messrs. Henry R. Sedgwick, Shepherd Stevens, Tom Jones, Edward F. Sanford, Jr., Harry R. Ludeke, Edward McCartan, Leo Lentelli, C. Paul Jennewein, Robert G. Eberhard.

The second competition in the same department was for "A Memorial Tablet" to commemorate the services of the president of a university, the tablet to include a portrait head in a circle with an inscription of about 200 letters with ornamental or figure embellishments. There were fourteen sketches submitted, and a jury consisting of Messrs. Richard H. Dana, Jr., John Gregory, Tom Jones, Edward F. Sanford, Jr., Charles G. Peters, Edward McCartan, Henry Hering, Allan Clark, made the following awards:

*First Medal:* Lloyd Worswick; *Second Medal:* H. Albrizio; *First Mention:* A. Posman; *Second Mention:* H. Zitter.

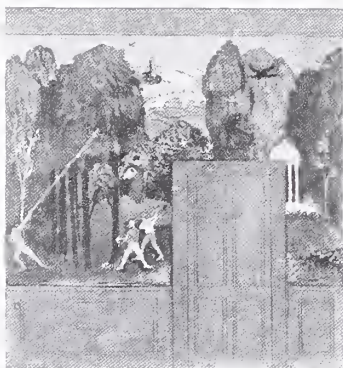
*Life Modeling Classes:* Mr. Salvatore Bilotti's class—Second Medal, B. Piccirilli, C. W. Jones, T. Famiglietti; First Mention, T. Mellilo, R. L. Huntington; Second Mention, F. Rotenberg. Mr. Tom Jones' class—First Mention, C. W. Jones, Mr. Edward F. Sanford's class—Second Medal, P. Herzel; Second Mention, H. Hensche.

*Architectural Ornament:* Mr. Charles G. Peter's class (Louis XIV)—First Mention, I. Crisafulli; Second Mention, C. M. Chambellan, P. Fjelde.

The Department of Interior Decoration called for sketches for the decoration of the "Chancel of a Small Church," a simple Gothic structure in a suburban community. The drawings submitted must show the furniture, choir stalls, bishop's throne, pulpit, etc., as well as the treatment of the chancel walls and of the roof. Nineteen designs were submitted and the following awards were made:

*Second Medal:* J. Durso, R. R. Rutili,





DECORATION FOR A DINING ROOM

FIRST MEDAL

TOM L. JOHNSON

Carnegie Institute of Technology, Pittsburgh; L. Van Seiver, Pennsylvania Museum and School of Industrial Art, Philadelphia; W. Douglas, Yale University, New Haven.

*First Mention:* Marian Fogg, G. I. Johnson, Pennsylvania Museum and School of Industrial Art, Philadelphia; Evelyn Eggeling, Philadelphia School of Design for Women, Philadelphia.

*Second Mention:* Elizabeth Burkhardt, Carnegie Institute of Technology, Pittsburgh; Darthea Van Horn, Jane Shannon, Helen C. Statler, Philadelphia School of Design for Women, Philadelphia; Marion Hord, University of Texas, Austin; Suzanne L. Guilfoyle, N. C. Kettunen, Yale.

For the elementary problem the subject given was "Clocks," the program calling for an arrangement of eight clocks of various types, sizes and styles, including at least one small desk clock and one tall or "grandfather" clock. Nineteen designs

were submitted and the following awards were made:

*First Mention Placed:* A. B. Christie, Pennsylvania Museum and School of Industrial Art, Philadelphia.

*First Mention:* W. G. Dieter, G. M. Hoffman, W. Aheran, Carnegie Institute of Technology, Pittsburgh; P. R. MacAlister, Yale University, New Haven.

*Second Mention:* Margaret Vallowe, Helen S. Johnson, Carnegie Institute of Technology, Pittsburgh; Ruth A. Kimball, Atelier, Denver; M. A. Stout, Pennsylvania Museum and School of Industrial Art, Philadelphia; Ruth Beiswanger, Margaret Lott, Dorothy Somers, Elizabeth Elliott, Philadelphia School of Design for Women, Philadelphia.

The jury for both competitions consisted of Messrs. Ernest F. Tyler, Edward C. Dean, Shepherd Stevens, Vincent P. Sollom, Miss Grace B. Cross.



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AUGUST, 1923

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FLORA AND THE SILVER SHIP

A PAINTING

BY

JAMES J. SHANNON

SHOWN IN THE 22ND INTERNATIONAL EXHIBITION  
CARNEGIE INSTITUTE, PITTSBURGH



# THE AMERICAN MAGAZINE OF ART

VOLUME XIV

AUGUST, 1923

NUMBER 8



FREER GALLERY OF ART

CHARLES A. PLATT, ARCHITECT

## THE FREER GALLERY OF ART WASHINGTON, D. C.

THE long-anticipated opening of the Freer Gallery of Art occurred early in May of the present year, adding another place of interest at the national capital for visitors, and more than this, a mecca for art lovers. Henceforth, it is said, those desiring to make a study of Oriental art will find it necessary to seek out the Freer collection. Also this collection is notable for its works by Whistler—paintings in oil and water color, pastels, drawings and etchings, and last but not least, the famous Peacock Room, originally decorated for Mr. Leyland of London. This room, originally in the Leyland London house, was brought over to America in 1904 by Mr. Freer and first set up as an addition to his home in Detroit, then again taken down and reset in the Freer Gallery. As a tribute to it and as a nice touch both of

interest and color, handsome live peacocks have been placed in the court of the Gallery, across which they strut with lordly mien.

The building, which was designed by Charles A. Platt, faces the Mall and is west of the Smithsonian. It is of white stone and in the style of the Florentine Renaissance. There is a main exhibition floor comprising eighteen comparatively small top-lighted galleries and the Peacock Room, surrounding an open, garden court, in the centre of which tinkles a little fountain, and where grass and foliage lend charm. On the floor below the galleries are storage rooms, study rooms, a lecture hall and offices. The entrance is up a few stairs and through a triple arched pavilion, then up more stairs to the level of the main floor with the garden court facing one, and the white walls to right and



ANCIENT BRONZE MIRROR—CHINESE

left, hung with large handsome red velvet Chinese panels—the only bit of really insistent color to be found anywhere in the building.

Turning to the right after ascending the stairs one enters Gallery No. 1, in which are hung paintings by Abbott H. Thayer. Centering the wall opposite the doorway is the well-known "Virgin," Abbott Thayer's own daughter, leading by the hand the younger brother and sister, the clouds behind her suggesting angel wings. On the walls to the right and left are two winged figures, one of which wears a gilded crown of real laurel leaves. With these figures and a number of portrait studies are shown two superb landscapes, one of "Capri," with its head in sunlight, its feet in shadow; the other of "Mount Monadnock," snow-capped and enwrapped in blue shadow.

Gallery No. 2, which is adjacent, contains paintings by Gari Melchers, George de Forest Brush, Winslow Homer and Sargent, as well as by Thayer. It is an attractive group of paintings, each distinctive in style. The Sargents are small and comparatively late works, subject pictures which have been painted for the joy of the doing, not portraits nor figures.

Gallery No. 3 is given up to paintings by Thomas W. Dewing, exquisite little figure paintings done decidedly in the spirit of Whistler, but quite differently, each richly toneful, acutely artistic, harmonious in

color and with a texture and surface finish which is rare; works full of nice sentiment, refinement and at the same time elegance.

Gallery No. 5 contains paintings by Tryon—landscapes which are interpretations of mood in nature, subtle effects of twilight and evening, spring and autumn—pictorial poems. The corners of this room are cut off diagonally and thereon are hung little landscapes and marines in pastel, each of which is a masterpiece.

These galleries are on the north side of the building. To find the Whistlers one must cross to the south side, and in doing so pass through a gallery occupied by beautiful screens painted by great Oriental artists of the seventeenth and eighteenth centuries. One represents the waves of the sea and is by Sotatsu. Another shows what is called the "Festival of Fans." Others have floral decorative motives, such, for example, as one showing white wisteria, which is by a master of the Cano school.

Whistler's works occupy four galleries, and it must be remembered that at no time is the entire collection assembled by Mr. Freer on display. It was his conviction that more was gained by showing a few things beautifully than many things simultaneously. In Gallery No. 8 one now finds paintings of outdoor subjects. For instance, three of the most famous nocturnes—"Blue and Silver, Battersea Reach," "Blue and Gold, Valpariso," and "Blue and Silver, Bognor."



CHINESE BRONZE—SHANG DYNASTY



INTERIOR COURT, FREER GALLERY OF ART

CHARLES A. PLATT, ARCHITECT

Here also is the famous "Thames in Ice." Gallery No. 9 contains figure paintings—the famous portrait of Mr. Leyland, "The Little Blue and Gold Girl," the "Balcony," "The Gold Screen," the "Little Lady Sophie of Soho," and a portrait sketch of Mr. Freer.

Pastels, drawings and water colors occupy Gallery No. 10 and constitute one of the loveliest of the exhibits. Better even than the oil paintings, these seem to manifest Whistler's extraordinary artistic perception and gift. They are artistically insistent; each is a gem. Here are pastels that have the suggestion of mosaics of jewels. Here are exquisite little nudes which bring to mind the purity and color of a pearl, the loveliness of a sea-shell. Here are water colors, showing on the part of the painter full comprehension of the limitations as well as the possibilities of the medium—"little works, no bigger than a man's hand but with all the world in them."

The fourth of the Whistler rooms contains

etchings and lithographs and completes the cycle, leading up to the Peacock Room, where, over the mantel, hangs "The Princess of Poreelain Land," painted purposely to preside over the treasures of pottery disposed on the shelves which cover the walls. A great decorative design of peacocks in gold is on the wall opposite, and the same motive, varied, is on the shutters of the windows. It is not a room that one would want repeated nor that today would have been designed. Its date coincides with the bric-a-brac era, and the marvel is that even a Whistler could have made it beautiful. Herein, however, the East and the West meet, for here we have the Whistler painting and the Oriental pottery, the Whistler decorations in the spirit of the great decorative artists of China and Japan.

This gives the keynote to the Freer collection. Mr. Freer was convinced that all great art is founded on the same basic principles, that the fundamentals in each





CLOISTER—INTERIOR COURT

CHARLES A. PLATT, ARCHITECT

FREER GALLERY OF ART

instance are the same—rhythmical line, fair proportions and harmonious coloring. In other words, that there is actual relationship between the art of the great Oriental masters and of Whistler, and that as he caught up the thread, which after having been carried through successive generations in Babylonia, China, Korea and Japan had been dropped, so after him, on still another continent, Tryon and Dewing and Thayer have equally independently and uncon-

sciously become the continuers of the Oriental ideal. Whistler's etchings and drawings and paintings show the same ability for elimination of detail that is shown in the works of the painters of China and Japan, the power to grasp the essential, and in his paintings is seen the same harmonious color relationships, textures and surface finish to be found in the Oriental potteries. Tryon's and Dewing's paintings are related in somewhat the same way to the potteries.

Thayer's paintings, on the other hand, show a kinship with the great works of Eastern sculptors.

The Chinese paintings and sculptures are set forth in the galleries at the east end of the building. One room shows makimonos and kakemonos, landscapes, flowers and animals, some of the Ming, others of the Sung dynasties. In one gallery is found a most interesting statue of a Bodhisattva of the sixth century, and a remarkable stone lunette showing in line the Buddha Amitabha and attendant divinities, which is reckoned as being of the eighth or ninth century.

The corner gallery in this series shows carvings and sculpture, much of it in polychrome, some from the ancient temples, long hidden in the interior of China.

Turning back along the north corridor toward the main entrance, one finds galleries devoted to splendid specimens of Chinese pottery of the Sung dynasty. There is also a room given up to the pottery of Persia and Mesopotamia, which is likewise colorful and superior.

As Mrs. Henry O. Havemeyer has said in a delightful article in a recent number of *Scribner's Magazine*, "those who enter these galleries must take with them a keen love of art and a rare discretion, for it is a long step from the stone statues of the early Chinese dynasties to the art of the nineteenth century." Adding, "It may take years for Mr. Freer's museum to be understood by the modern tourist, but it will ever prove a mine of delight and instruction to the serious student and afford him opportunities to study an art which has but recently been revealed to the Western world."

It was Fenollosa's enthusiasm and influence, Mrs. Havemeyer says, that inspired Mr. Freer to complete his collection and give it to the nation. It was under this inspiration that he made five memorable journeys to China, "penetrating without regard to danger into the very heart of the turbulent provinces, in order to see the ancient capitals with rock-hewn temples and their hidden treasures. Sometimes Mr. Freer had a military escort, which the bandits rendered necessary; sometimes he went with just a few trusty companions; but always with indomitable courage and perseverance, true to the character of that

remarkable creation, the ardent collector, who, with his artistic antennae alert, is always seeking new clues, and interesting others in his search." Mrs. Havemeyer also gives a glimpse into the joy of this collecting: "We often sat—a little group of friends—and listened as he told us of the dangers he encountered and the primitive ways of warfare against the dangerous bandits. . . . It was hard work, as Mr. Freer himself confessed, for he was in competition with dealers, seeking works of art for his own benefit, not speaking the language and in a strange country. But, as he put it, 'I managed it.' Here a twinkle of his eye was added to his smile, and I knew he was enjoying the recollection of his success." For one example, a Ma Yuan landscape, Mr. Freer paid \$40,000, and counted himself lucky in securing it.

There is no catalogue of the Freer collection, but a pamphlet was prepared for distribution at the time of the opening which gives this information: "The collections installed in the Freer Gallery of Art were brought together by Charles Lang Freer, of Detroit, Michigan. They represent the results of Mr. Freer's personal study and acquisition over a period of about thirty-five years, the earliest of his purchases incorporated in the collections dating from the later eighties. It was not until after 1900, however, when at the age of forty-six he retired from an active business life, that Mr. Freer was able to devote the greater part of his time to the development of his collections and of the ideals which lay behind them. From 1900, until the time of his death in September, 1919, he gradually eliminated from his consideration all other activities which might absorb his time and strength, in order that he might work with increasing concentration on his endeavor to establish the beginnings of what he believed to be a most valuable field of research.

"Mr. Freer was convinced that the more nearly a cultural object of any civilization expresses the underlying principles of artistic production in soundness of thought and workmanship, the more nearly it takes its place with other objects of equally high quality produced by any other civilization; and with that in view, he was intent upon bringing together such expressions of Western and Eastern cultures as seemed to





TWO-FOLD SCREEN—BY ROYETSU

him to embody at their best those characteristics which he believed to be inherent in all works of art.

"From the West he acquired principally American paintings by men, inheritors of European traditions, in whose work he found qualities and tendencies sympathetic with those of earlier painters in China and Japan. Most important in the western field, as represented in these collections, is a section devoted to the work of James McNeill Whistler, including oil paintings, water colors, pastels, etchings, lithographs, engravings, drawings, and also the Peacock Room, which has been removed from the house in London where it was decorated by Whistler for Mr. F. R. Leyland. In the American field there are also representative groups of paintings by Thomas W. Dewing, Abbott H. Thayer and Dwight W. Tryon; and examples of the work of George de Forest Brush, Childe Hassam, Winslow

Homer, Gari Melchers, Willard Metcalf, John Francis Murphy, Charles A. Platt, Albert P. Ryder, John Singer Sargent and John H. Twachtman.

"From the East he gathered paintings, potteries, sculptures in stone, in wood and in lacquer, bronzes, jades and objects of various other materials. The Chinese field is represented by the largest number of objects covering the longest period of time. Some of these specimens were produced as early as the Chou dynasty (B. C. 1122-255), and some of them were made as recently as the Ch'ing dynasty (A. D. 1644-1912). The Chinese paintings number over 1,200, including panels, scrolls and albums; and the Japanese paintings, about 800, including also screens. The potteries from the Far East—China, Japan and Korea—number about 1,500; the stone and wood sculpture, 273; and the bronzes, including several specimens from Siam, about 900.





OLD CHINESE BUDDHIST

A PAINTING

SCHOOL OF WU TAO-TZU



MARBLE SCULPTURE OF NORTH WEI DYNASTY

FREER GALLERY OF ART

"From the Nearer East, Mr. Freer purchased miniature paintings and illustrated books of Persian origin, Persian and West Asian potteries, many of them of Rakka

appearing in the Freer collection are the Greek Biblical Manuscripts, which were found in Egypt. The more important of these, now known as the Washington



#### RAKKA POTTERY

SOFT PASTE; BLUISH-GREEN GLAZE; SILVERY AND GOLDEN IRESCENCE.

HEIGHT ABOUT 18 INCHES.

type, and a few specimens of bronze and silver. Muhammadan art is further exemplified by a number of East Indian paintings.

"Dynastie Egypt is more slightly represented by a collection of small pieces and fragments of glass and pottery and by a few objects in metal, wood and stone.

"The most significant Byzantine objects

Manuscripts, are Deuteronomy and Joshua, the Psalms, and the four Gospels, all of which date from the fifth century, and a fragmentary manuscript of the Epistles of Paul, which dates from the sixth century."

Mr. Freer first offered this collection to the Smithsonian Institution, December 27, 1904. On December 15, 1905, he repeated



his offer, promising the sum of \$500,000 for the purpose of constructing a suitable building in which to house the collection, but it was not until January 24, 1906, through the insistence of Theodore Roosevelt, then President of the United States, that the offer was accepted. The original deed of gift, which conveyed title to 2,250 objects, was dated May 5, 1906. Six supplementary transfers were made, the latest dated January 11, 1915, and by these this remarkable donation to the public was more than doubled, so that it eventually embraced approximately 4,811 examples, of which 991 were American and 3,820 Oriental. Furthermore, Mr. Freer's appropriation for the building was increased from \$500,000 to \$1,000,000. The building, begun during his lifetime, was unfortunately not completed until after his death.

Charles L. Freer, of Detroit, was a remarkable personality, a man who had made his own way in the world against difficulties and who had succeeded so well that he was able to retire from business—the business of car building—at the age of forty-six, with a fortune which permitted him to follow his inclinations and indulge in the delight of collecting art of the rarest sort and finest character, and ultimately, through it, to materially enrich the nation.

It may be of interest to the reader to know that, according to a report printed by the Smithsonian Institution in 1916, there were included in the Freer collection 62 oil paintings, 44 water colors and 32 pastels by Whistler, besides 113 drawings and sketches in chalk, pencil, ink, sepia, etc., 396 etchings and dry-points, 194 lithographs, 38 original plates, and the Peacock Room.

Though Mr. Freer was one of the first in America to begin collecting Whistler's works, he did not meet the painter until 1888, when, on a business trip to London, it chanced that he had a day to spare and abruptly determined to call upon Whistler. Warned of the artist's peculiarities, he went with what he called "unreasoning confidence" and without an introduction, and was rewarded by a cordial welcome and a lasting friendship.

Probably no man has ever had more loyal or devoted friends than James McNeill Whistler, and it is an interesting coincidence that now in the national capital is to be found this great collection of Whistler's works and

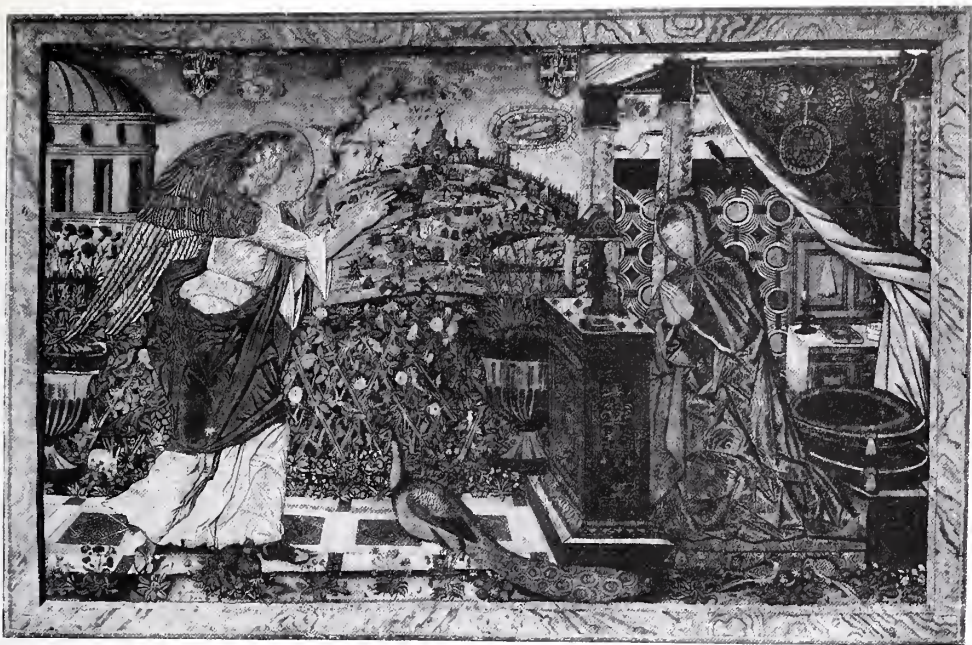
the equally remarkable collection of Whistleriana assembled by Mr. and Mrs. Joseph Pennell and presented by them to the Library of Congress.

The Boston and Paris Whistler Memorial exhibitions drew heavily upon the Freer collection, as did also the Comparative Exhibition in New York, the Pennsylvania Academy's One Hundred and First Annual Exhibition, and other picture exhibitions of note. Henceforth, however, these pictures cannot be lent, that being one of the provisions of the bequest.

This, it must be remembered, is a one-man collection, remarkably related, thoroughly unique, reflecting for all time the personality of the collector, a personality which, though gentle and winning, was dominant and unyielding. Every effort has been made to follow Mr. Freer's wishes and to fulfill his ideals in the arrangement of the collection and in the development of the Gallery, and none who knew him can fail to recognize his influence and to feel that had he lived he would have felt intense satisfaction in the realization of his plan. The Freer Gallery of Art is not only the gift but the consummation of the thought, the effort, the study and the purpose of Charles L. Freer. L. M.

### AMERICAN ART IN BUFFALO

The Buffalo Fine Arts Academy held its Seventeenth Annual Exhibition of selected paintings and small bronzes by American artists in the Albright Art Gallery April 8th to June 18th. The exhibition comprised 197 paintings and 100 small bronzes. Among the works listed in the catalogue were Sargent's portrait of Charles H. Woodbury; Brenda Putnam's charming little sundial; which received the Helen Foster Barnett prize at the National Academy of Design in 1922, and the George D. Widener Memorial Medal at the Pennsylvania Academy of the Fine Arts in 1923; "The Sisters," by Edmund C. Tarbell; marines by Schofield, Dougherty and Ritschel; Augustus V. Tack's portrait of Elihu Root; Marjorie Phillips' "Morning Light—New York"; a still life study by Dines Carlsen; Lillian Westcott Hale's portrait of Miss Margaret Williams; the late Joseph DeCamp's "The Blue Kimono"; and a work in sculpture "Mother and Child," by George de Forest Brush.



TAPESTRY—THE GONZAGA ANNUNCIATION  
LENT BY MARTIN A. RYERSON, ESQ.

## ART OF THE ITALIAN RENAISSANCE

A LOAN EXHIBITION AT THE METROPOLITAN MUSEUM OF ART

A NOTABLE loan exhibition of the arts of the Italian Renaissance was opened in the Metropolitan Museum of Art in May and will continue throughout the summer. It is set forth in two galleries on the second floor of the building facing Fifth Avenue, and it will well reward the traveler who, passing through New York on summer holiday, waits over a train or two to visit it. Outside of the great national collections of art and the churches of Italy, nothing of the same quality is available to the student, and even there much time and effort would be necessary to see its equivalent. Furthermore, the objects in this collection are privately owned and therefore not as a rule accessible to the public; and they are so arranged that they are here seen in relation to one another and in an environment similar to that for which they were originally created.

The material comprises not only notable pictures and sculpture of the epoch, but furniture, ceramics, engravings, books, textiles, metalwork—in fact, all of the arts of

the time which it has been possible to assemble in the disposable space. The large gallery has been divided by partitions into alcoves, each one containing articles which belong together in time or harmonize in effect. The desire has been to escape as far as may be from the usual hard-and-fast museum way of showing examples and to give to the works something of the sympathetic setting which is possible in a private house—to imitate, in other words, the effect the works have in the interiors from which they have been borrowed.

The collectors, not only in New York, but elsewhere as well, have been more than usually generous in the case of this exhibition. Their public spirit has led them to deprive themselves of the most important of their treasures, in some cases to the extent that rooms which would be in daily use have had to be closed. Other museums have also been called upon and have responded with hearty good-will to the enterprise, lending wherever the conditions were possible. The





THE EXHIBITION GALLERY—SHOWING ARRANGEMENT OF EXHIBITS

Chicago Art Institute, the School of the Fine Arts of Yale University, the Fogg Art Museum at Harvard, have all cooperated to a valuable extent.

By special permission the description of this collection, written for the *Museum Bulletin* by Mr. Bryson Burroughs, Mr. Joseph Breck and Mr. W. M. Ivins, Jr., respectively, curators of Painting, the Decorative Arts and Prints, is reprinted here:

#### PAINTINGS

"Hercules and Deianira by Pollaiuolo is one of the rare paintings furnished to the

exhibition by museums. Through the extraordinary discrimination of Consul Jarves it was brought to America many years ago and has belonged since 1867 with the rest of his collection of Italian paintings to the Yale School of the Fine Arts. No better picture could have been obtained than this to illustrate the energy, science, and poetry with which classical stories were retold by the Florentine school at its greatest. In the same breath should be mentioned the tremendously powerful Portrait of a Young Man by Castagno which has been shown at the Museum on more than one previous



occasion but which can never be seen enough. It was out of this forceful tradition of tense sinews that Botticelli sprang. His distinguished portrait of young Giuliano de' Medici, belonging to Mr. and Mrs. Otto H. Kahn, was also lent to the Museum for an occasion some three years ago.

"Reaching back to a slightly earlier Florentine development is the arresting Portrait of a Lady by Fra Diamante, which for a time bore the name of Fra Filippo Lippi. This and the charming, aloof Madonna and Child by Cosimo Rosselli are lent by Michael Friedsam. The intellectual alertness of the Florentine aristocracy so admirably felt in the Botticelli portrait is perhaps even more beautifully expressed in Ghirlandaio's portrait of the much celebrated Giovanna Tornabuoni. A pleasing and characteristic eclectic picture by Pier Francesco Fiorentino is lent by Mr. and Mrs. Otto H. Kahn.

"Among the Sienese paintings, again, other museums generously supply the choicest examples. The little Sassetta illustration of Christ in Limbo with its lingering flavor of the Middle Ages, its exquisite color, and its delicate miniature-like drawing could not be surpassed for the purposes of the exhibition. It is lent by the Fogg Art Museum. To furnish the altogether delightful series of the Life of Saint John the Baptist by Giovanni di Paolo, lent by Martin A. Ryerson, the Art Institute of Chicago, in which the panels have hung for several years, is obliged for a time to rob its own walls. By the artist of the Saint John panels are also the dainty pictures of the Presentation in the Temple lent by George and Florence Blumenthal, the Virgin in the Temple lent by Mr. and Mrs. Otto H. Kahn, and the Nativity lent by Grenville L. Winthrop. Other Sienese paintings included in the exhibition are Dan Fellows Platt's mystical Allegory of the Church by Vecchiotta and charming little pictures of the Virgin and Child by Neroccio and Francesco di Giorgio, lent respectively by Mr. and Mrs. Otto H. Kahn and the Fogg Art Museum.

"Umbrian painting is appropriately represented by six pictures, the first of which to be mentioned should be Mr. Platt's delightfully naïve picture of the Madonna and Child with Angels by Beccatis. Bonfigli, the Perugian pupil of Beccatis, is

represented also by a Madonna and Child with Angels painted not long after 1450 and belonging to Mr. and Mrs. Kahn. The delicate beauty of the work of Antoniazio, here under the influence evidently of Fiorenzo di Lorenzo rather than of Melozzo, is well seen in the Madonna and Child with Donor lent by Percy S. Straus, while the work of Antoniazio's little-known pupil, Saturnino de'Gatti, is to be distinguished according to Berenson in the Sacra Casa di Loreto. Pinturicchio is in splendidly decorative vein in his Holy Family and Saint John supplied by the Fogg Art Museum, while Perugino in his Madonna and Saints Adoring the Child is seen in loveliest perfection.

"In mentioning north Italian paintings lent to the exhibition one inevitably mentions first the Adoration of the Kings by Cosimo Tura lent by the Fogg Art Museum. This little panel, in common with others of his works on a small scale, achieves a tenderness of expression not found in like degree in any of his larger paintings, while there is nothing lost of his peculiarly subtle color and little, or nothing, of his energetic treatment of draperies. The Bishop attributed to Cossa, lent by the estate of Theodore M. Davis, shows again the tremendous draperies of the Ferrarese School, while the little Madonna and Child by Uffizi lent by Mr. Platt, though lacking this characteristic, seems in some other respects to point to the tradition of Cossa as we know him in the wonderful Annunciation of the Dresden Gallery. The one example of fresco painting included in the exhibition is the stately kneeling Angel by Luini belonging to Mr. Platt. It formed part of the decoration of the Villa della Pelucca at Monza whence came also the Burial of Saint Catherine, now in the Brera Gallery, Milan, which Williamson justly calls one of Luini's most beautiful works.

"Among the interesting expressions of the northern Italian schools at the end of the quattrocento and later none perhaps was more interesting than the portraiture. The exhibition includes a Lombard portrait of a man, painted about 1500, for the authorship of which no satisfactory name has yet been found; a portrait presumably of Taddeo Taddei by Amico Aspertini, lent by Michael Friedsam; a Portrait of a Boy

by Moroni, lent by C. C. Stillman; and finally a portrait by Baroccio of the baby prince Federigo d'Urbino, lent by Mr. Platt, which takes us into the early years of the seventeenth century.

"The Venetian pictures of the exhibition form one of its most interesting groups, beginning with the sumptuous altarpiece, the Madonna and Child with Angels by Carlo Crivelli, lent by George and Florence Blumenthal, and Mr. Platt's Saint Dominic by Vittorio Crivelli. The pre-Giorgione school is very favorably shown. Antonello da Messina, who brought a new outlook to Venetian painting, is represented by a beautiful example—the rarely seen and uncatalogued Portrait of a Man, lent anonymously. The other oil painting of this group is Mr. and Mrs. Kahn's remarkable Man in Armor by Carpaccio which has already been commented upon in the *Bulletin* (July, 1922). Three of the Madonnas by Giovanni Bellini, two of them executed before the artist adopted the practice of painting in oil, are shown, the one belonging to Percy S. Straus being a late rediscovery and now for the first time publicly exhibited. Ralph H. Booth's Bellini is also unknown to New York, and Mr. Winthrop's example, highly praised by many authorities, has rarely been seen. Two canvases by Tintoretto are included, Mr. and Mrs. Blumenthal's powerful Portrait of a Man, an early work formerly attributed to Bassano, and Samuel Sachs's Diana, a picture which at one time belonged to John Ruskin.

B. B.

#### SCULPTURE AND DECORATIVE ARTS

"Paralleling the evolution of Italian Renaissance painting, sculpture in Italy during the fifteenth and sixteenth centuries was inspired by a twofold enthusiasm—for nature and for classical antiquity. The former developed powers of observation, adding to the sculptor's knowledge of the human form at rest and in motion, until, with increased technical facility, the Renaissance sculptor attained a complete mastery of his craft. On the other hand, this enthusiasm for nature was controlled and directed to aesthetic purposes by the study and emulation of the remains of classical art which were now regarded as models of perfection. This disciplined

realism, even more than the new vocabulary of classical motives and the new themes drawn from pagan life and mythology, gives to Renaissance sculpture, as to contemporaneous painting, its distinctive character.

If the painters of Florence share their laurels with others, the school was supreme throughout the Renaissance in the domain of sculpture. Although Donatello is unquestionably the supreme master of the Early Renaissance, the realistic and classicizing tendencies of the period are perhaps most harmoniously united in the work of Luca della Robbia, whose serene naturalism seems more akin to classical ideals than the impassioned style of the great leader of the Florentine school. By Luca della Robbia we are fortunate in being able to show the beautiful relief in enameled terra-cotta, lent by Mrs. George T. Bliss, of the Madonna of the Niche. More dramatic in sentiment, retaining something of Gothic intensity in the treatment of form, is the Donatellesque terra-cotta relief of the Virgin and Child, lent by J. Pierpont Morgan. This impressive sculpture, close indeed to the work of Donatello himself, is evidently by the same hand as the Via Pietra Piana Madonna at Florence, which is generally attributed to Francesco del Valente, Donatello's sole Florentine assistant at Padua; another name suggested has been that of Antonio di Chelino da Pisa. From the same collection comes the exquisite marble relief of the Madonna and Child, by Agostino di Duccio, one of the most individual of the Florentine masters of the Early Renaissance.

"By Antonio Rossellino, the sculptor of feminine grace and the delicate beauty of childhood, are three marble fragments, composed of the smiling heads of cherubim; one is owned by the Museum and the others come from the collections of Robert W. de Forest and Dr. John E. Stillwell. The suave elegance of Mino da Fiesole has inspired the marble relief of the Madonna and Child, lent by Mr. and Mrs. Otto H. Kahn; this attractive sculpture is probably by a Roman disciple of the popular Florentine master. Deriving both from Rossellino and Mino da Fiesole, Tommaso Fiamberti (the Master of the Marble Madonnas) is the author of a delightful little sculpture in highly polished serpentine, lent by George and Florence



HOLY FAMILY

LENT BY THE FOGG ART MUSEUM

PINTURICCHIO

Blumenthal, representing a Child Holding a Dog. The beautiful marble statuette of the Christ Child Blessing, lent by John L. Severance, has a most interesting history. This statuette, according to Vasari, was made by Baccio da Montelupo to replace the Christ Child surmounting the tabernacle by Desiderio da Settignano in San Lorenzo,

Florence, when this figure of the infant Christ, which enjoyed a great popularity, was placed on the high altar of the church at Christmas time. Shortly after Baccio had completed his sculpture, Desiderio's statuette was injured and removed to the sacristy, so that the Montelupo sculpture remained in position on the tabernacle until



1868, when the Desiderio statuette was restored and placed in its original position, and the marble by Montelupo sold by the church to the Russian connoisseur and collector, Baron Liphart.

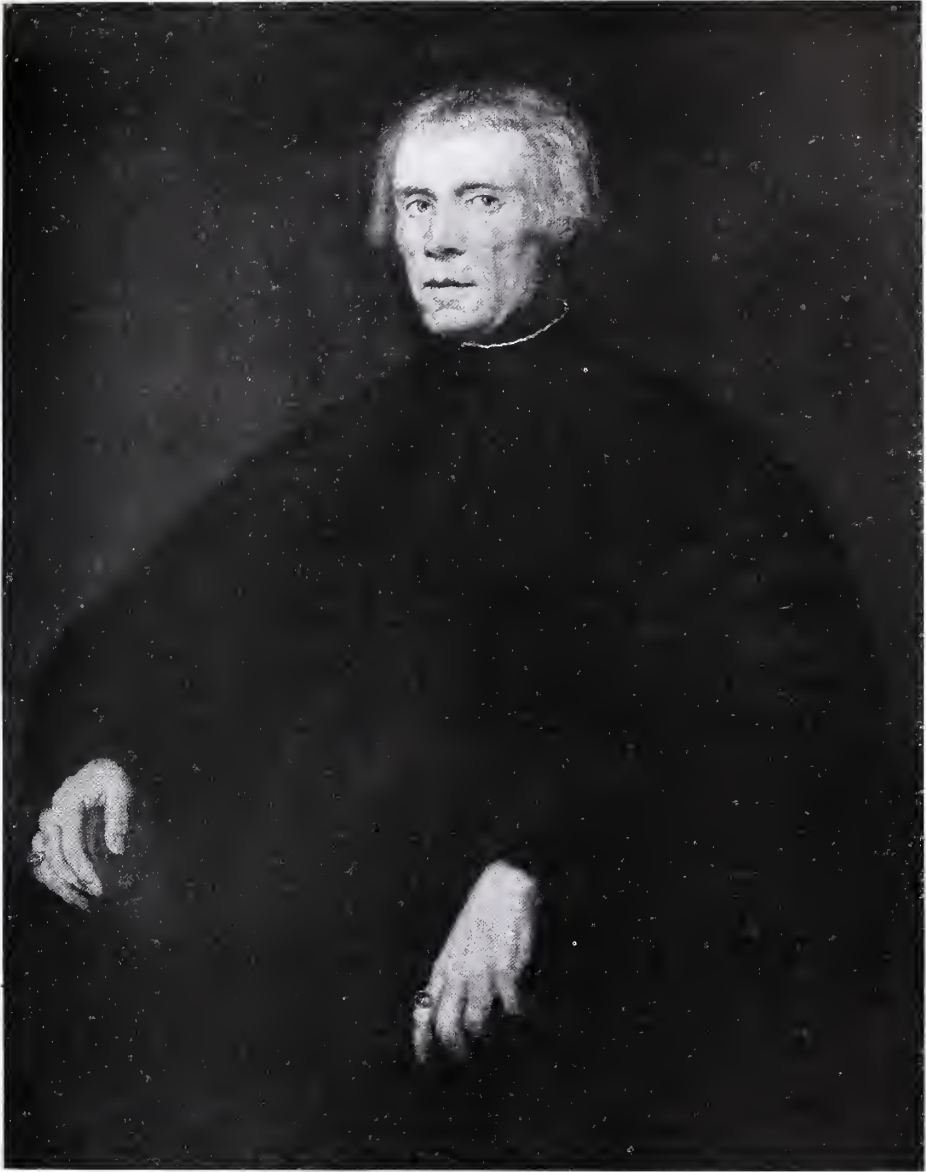
"Although the Renaissance sculptor found perhaps his principal employment in the production of devotional sculpture, the secular spirit of the time fostered the art of portraiture. A masterpiece of Renaissance portrait sculpture is the marble bust by Francesco Laurana of Beatrice of Aragon, the daughter of Ferdinand of Naples, who married in 1476 Matthias, King of Hungary. This embodiment of aristocratic beauty is lent by Thomas Fortune Ryan, from whose collection comes also the forceful marble portrait bust of a young man by an unknown artist—perhaps Pietro da Milano, one of the principal sculptors at the courts of Naples and Sicily and the celebrated medalist of King Rene of Anjou. In its vigorous masculinity this portrait offers a striking contrast to the subtle elegance of the Laurana Princess. Lent by Michael Freidsam is an attractive portrait bust in marble of a young boy, by Gian Cristoforo Romano, the leading sculptor of the Roman school in the latter part of the fifteenth and the early sixteenth century. The sculptor was frequently employed at the court of Mantua, and it is very probable that this bust represents the young Federigo Gonzaga, the son of Isabella d'Este and the Marchese Gian Francesco Gonzaga. A bronze head in heroic size of a bearded man, lent by Grenville L. Winthrop, exemplifies the classical manner of Late Renaissance sculpture. The bronze might easily pass for the portrait of a Roman emperor; but in the writer's opinion it represents some personage of the sixteenth century, quite probably Francesco Maria della Rovere I, Duke of Urbino, a few years younger than he is represented in a bust in the Kaiser Friedrich Museum in Berlin.

"The decoration of monumental tombs offered another fertile field for the Renaissance sculptor. Presumably from some such tomb as that of Doge Andrea Vendramin at Venice comes the half-length figure in marble of a warrior by Tullio Lombardi, one of the most prominent sculptors of the Venetian school. Dr. Bode conjectures that this superbly decorative

sculpture, probably representing Saint George and dating from the late fifteenth or early sixteenth century, may have been made for a monument of Ercole d'Este at Ferrara. It is lent by Michael Friedsam.

"A taste for rich ornamentation is characteristic of Venetian sculpture and is well seen in the Venetian bronzes of the High Renaissance. Magnificent examples are the pair of bronze *cire perdue* altar candlesticks by Alessandro Vittoria, lent by courtesy of Philip Lehman. The comparative sobriety of Florentine design at this period is shown in the splendid pair of bronze altar candlesticks by Benedetto da Rovezzano, which are lent by J. Pierpont Morgan. Andirons constitute an important class of Venetian bronzes; the handsome pair from the collection of George and Florence Blumenthal are notable examples of the school of Alessandro Vittoria. But not all Venetian bronzes are utilitarian in character. Attributed to Jacopo Sansovino, the chief sculptor at Venice during the second quarter of the sixteenth century, is the *cire perdue* bronze statuette from the Blumenthal Collection, representing Pluto with the dog Cerberus; and a typical Venetian work of about the middle of the sixteenth century is the graceful statuette, anonymously lent, of Venus Marina by Danese Cattaneo.

"The most famous of the Renaissance *bronziere*s is perhaps the curly-haired Paduan, known by his nickname of Il Riccio, a master of ornament and a realist of Donatello's school. Il Riccio produced numerous bronzes, mainly utilitarian in purpose. A splendid example of the master's work, lent by courtesy of Philip Lehman, is a large incense burner of cylindrical form, surmounted by a seated faun holding a Pan's pipes. Typical of Riccio's numerous small bronzes designed as lamps or inkwells is a bronze statuette from the Friedsam Collection, representing a nude youth holding a lamp in the form of a shell. From the Morgan Collection comes the well-known equestrian statuette of a warrior by Il Riccio, a masterpiece of vigorous sculpture. No less animated, but of greater refinement in design, is another bronze from the same collection, a studio copy of one of Leonardo's numerous studies for his equestrian statues of Francesco Sforza and Gian Giacomo Trevulzio.



PORTRAIT OF A MAN

LENT BY GEORGE AND FLORENCE BLUMENTHAL

TINTORETTO

“Numerous Renaissance bronzes are copies in reduced size or free adaptations of classical sculptures. Notable examples of this type are the Spinario and the Hercules, lent by Michael Friedsam, and the Crouching Venus, probably by L'Antico, owned by the Museum. Classical influence is also a

marked characteristic of the Late Renaissance bronzes. The classicism of the Late Renaissance is conspicuous in the work of Gian Bologna and his imitators. By the master is the fine bronze group of Hercules and Cacus from the Blumenthal Collection.

“Before leaving these miniature sculp-



CASSONE, XVI CENTURY

LENT BY COURTESY OF PHILIP LEHMAN

tures, attention may be called to the pax with a relief in wrought gold, probably by Moderno, representing *The Flagellation*. This pax was made for Cardinal Giovanni Borgia and came from the Treasury of the Cathedral of Tarazona in Spain.

"Although furniture was by no means plentiful during the fifteenth and sixteenth centuries, there was a distinct advance toward comfort and luxury in all that pertained to the house. The influence of classical ornament and architectural forms is manifest in Italian furniture designs early in the fifteenth century. In the following century these motives were developed and became more classical in feeling, corresponding to the change in architectural design; and elaborate carving was now generally substituted for the marquetry or painted decoration which had been favored in the earlier period.

"The cassone, or coffer, that essential piece of Italian Renaissance furniture, is represented in the exhibition by many splendid examples. The earliest is a Florentine chest, with painted gesso decoration, of about the years 1400-1410. This comes from the Museum collection, as do the two following, an ornate Florentine cassone of about 1475, with a painting of the *Conquest of Trebizond* on the front panel, and a gilded cassone of the same date and provenance, with gesso carvings in high relief representing *Bacchus and Ariadne*. A cassone, prob-

ably Florentine of the middle of the fifteenth century, lent by Mr. and Mrs. Payne Whitney, has an unusual and delightful painted decoration of birds and rabbits among flowering plants in the style of millefleurs tapestries. Lent by Mr. and Mrs. Otto H. Kahn is a pair of stately Florentine cassoni, with intarsia decorations, which date from the second half of the fifteenth century. A cassone of about 1500, lent by courtesy of Philip Lehman, is a masterpiece of Venetian design; the graceful form of the coffer is embellished with exquisite low relief carvings. From the collections of J. Horace Harding and David Warfield come two princely Roman cassoni of the mid-sixteenth century, carved in high relief with figures, architectural ornament, and armorial bearings. The bronze-colored patina of the wood, relieved by occasional touches of gold, adds to the sumptuous appearance of these chests. Another magnificent cassone of the High Renaissance type is lent by George and Florence Blumenthal. With these cassoni may be mentioned the cassapanca, a combined wall-bench and chest raised on a dais, owned by the Museum; it is an excellent example of Florentine furniture in the second half of the sixteenth century. To the same period belongs the fine credenza from the vicinity of Verona, lent by Charles A. Platt, and the elaborate Tuscan writing cabinet lent by Edwin A. Shewan. Other small cupboards are lent by Mrs. F. Gray



Griswold and Mr. and Mrs. Payne Whitney.

"Several types of tables are represented in the exhibition. From the collection of Mr. and Mrs. Payne Whitney comes a monumental Venetian table of the early sixteenth century, extremely beautiful in its proportions and carved decoration, and a second Venetian table of elaborate design, some half century later in date. From the same

the extraordinary pair of carved and gilded Venetian chairs of the same type, lent by Mr. and Mrs. Payne Whitney; all these chairs have their original leather backs and seats. Of the stool-chairs (sgabelli) and stools beautiful examples have been lent from the Kahn, Blumenthal, and Lehman Collections.

"The sumptuous character of Renaissance



CHILD HOLDING A DOG

TOMMASO FIAMBERTI

LENT BY GEORGE AND FLORENCE BLUMENTHAL

collection is a Tuscan table of the second half of the sixteenth century, of which the unusual design is attributed to Vasari; and also a late sixteenth-century pedestal table with octagonal top. A century earlier is the beautifully carved and gilded Siennese table with an octagonal top, lent by courtesy of Philip Lehman.

"'Savonarola' and 'Dante' chairs are represented by many choice examples. It is impossible to call attention to individual pieces, except perhaps to note a Lombard or Venetian 'Dante' chair with intarsia decoration from the Philip Lehman Collection, and

fabrics is well shown, among other examples, by the altar frontal of green cutvelvet patterned with gold, from the Lehman Collection. Through the kindness of Martin A. Ryerson, we are privileged to exhibit the famous Gonzaga Annunciation tapestry, which was woven in Italy, probably at Mantua, in the second half of the fifteenth century. This beautiful tapestry from the Ryerson Collection, perhaps the supreme achievement of the Italian looms, was woven for a member of the Gonzaga family, whose arms appear twice in the composition.

"Although the ceramic group in the exhibi-

tion is not a large one, it includes characteristic examples of the majolica of Faenza, Caffaggiolo, Deruta, Gubbio, and Urbino. Among the pieces, which illustrate a variety of forms, are two fine lustred plates by Maestro Giorgio; other celebrated ceramic artists represented are Fra Xanto Avelli, Nicolo da Urbino, and Orazio Fontana. The exhibits come from the collections of Michael Friedsam, William Randolph Hearst, Philip Lehman, V. Everit Macy, and Thomas Fortune Ryan.

"On a sacristy cupboard are shown two beautiful illuminated manuscripts, lent by J. Pierpont Morgan. One, a manuscript of the works of Didymus and other authors, dated 1488, was written for Matthias I. King of Hungary, by Sigismundus de Sigismundis, and illuminated by Attavante degli Attavanti. The other, a pontifical, of the late fifteenth or early sixteenth century, was written for Cardinal Giuliano della Rovere, later Pope Julius II. and illuminated by Francesco and Girolamo dai Libri of Verona."

J. B.

#### PRINTS AND ILLUSTRATED BOOKS

"The exhibition is continued in the Print Galleries opening from the Gallery of Special Exhibitions, where there has been arranged a selection from the Italian prints and illustrated books in the Museum's own collections. The items shown have been chosen not so much for their beauty, although that quality is conspicuously present, as for the manner in which they represent the many-sided activities of the Italian print makers of the Renaissance. Today they are all regarded as 'fine prints' and as beautiful books, but at the time they were made they probably for the greater part escaped the attention of the specifically art-loving community because a very great many of them were not made especially to be beautiful but to be useful in one way or another. Thus there are prints which were intended to be colored and pasted on altar fronts as a cheap substitute for decorative paintings, and there are sets of cards which may have been used for games like that of 'authors' and in somewhat the same manner that our own contemporary Sunday School cards are used. There are pattern designs for jewelers, sculptors, metalworkers, intarsia makers, and needlewomen, treatises on lettering and

architecture, and reproductive engravings which, taking the place now occupied by photography, carried the fame and the design of Mantegna and Raphael across the world. There are many illustrated books which are neither more nor less than the cheap popular reading of the day, books which, like the Aesop of 1479 and the *Ars Moriendi* printed by Clein in 1490, are today among the ultima thules of collectorhood and among the great exemplars of how to make lovely books. There are also many of the great chiaroscuro woodcuts which are still the most successful examples ever produced in Europe of cheap color printing for the pictorial decoration of walls, and another group of woodcuts in black and white by such diverse men as the Master I. B. with the Bird and Domenico dalle Greche. The individual artists represented are typified by such men as the anonymous engraver of the famous and very beautiful Life of the Virgin and of Christ, Pollaiuolo, Mantegna, Jacopo de' Barbari, Zoan Andrea, Mocetto, the Campagnolas, Marc Antonio and his school, and such later men as the Carracci and Baroccio."

Aside from the intrinsic value of this collection it is of very considerable note as testifying to the extent to which American collectors have succeeded in securing rare works of Italian art of the Renaissance period.

#### NOTABLE GIFT TO THE METROPOLITAN MUSEUM OF ART

The Metropolitan Museum of Art has lately received from Mr. and Mrs. William A. Moore a notable gift of American Decorative Art, which includes silver of the seventeenth, eighteenth and early nineteenth centuries, several portraits and miniatures, furniture, jewelry, textiles, and miscellaneous objects of rare character. All of the articles in the gift are of decorative or utilitarian art, typical of their time and suggestive of the taste of their possessors. Such a collection as this is of particular importance, in that each piece is definitely pedigreed, its original owner known, and close dating is possible. It will form a most valued addition to the collections to be installed in the new wing of American Decorative Art recently presented to the Museum by Mr. and Mrs. Robert W. de Forest, the building of which is progressing rapidly.



HIGH UP IN THE ALPS

H. R. B. DONNE

## SOME WATER COLORS BY A DISTINGUISHED BRITISH PAINTER, COL. H. R. B. DONNE

**T**HE British School of water color painting has always been distinctive from the time of the first English water colorists down to today. The Dutch method of scrubbing in has never been popular across the Channel, where instead, the old method of pure color and transparent wash still holds its vogue. Water color painting for many years in England was called not painting but drawing, and water colorists for the most part really tinted the pictures which they drew to give them colorful effect. How charming this style of water color painting is all those who have made a study of the works of the early English water colorists know full well.

The English School is differentiated from other schools, moreover, by the emphasis that it has always put and still puts on subjective interest, and this refers not merely to the story telling picture but to the landscape as well. The picturesque, the somewhat complicated and pictorial composition appeals to the British mind and taste, whereas on this side of the Atlantic

landscape painters have been satisfied with fragmentary utterance, with the interpretation of bits of nature seen under varying conditions of light and atmosphere.

The work of Col. H. R. B. Donne, three of whose water colors are illustrated herewith, will in these matters be found traditional. It is in pure color and extremely pictorial in quality. He is the son of a painter and spent his boyhood holidays on sketching tours in Switzerland with his father. As an officer of the British army he has made art his recreation rather than his profession, but he has distinctly the perception of the artist and he has acquired extraordinary skill in technique. His pictures are well painted and appealing in theme—transcriptions of extraordinary beauty found in nature. A group of fifty or more of Colonel Donne's water colors selected from his studio were brought to America last fall and shown by special invitation in the Corcoran Gallery of Art. More than half of the collection was sold at its first showing, which goes to show





THE LITTLE TOWER

H. R. B. DONNE

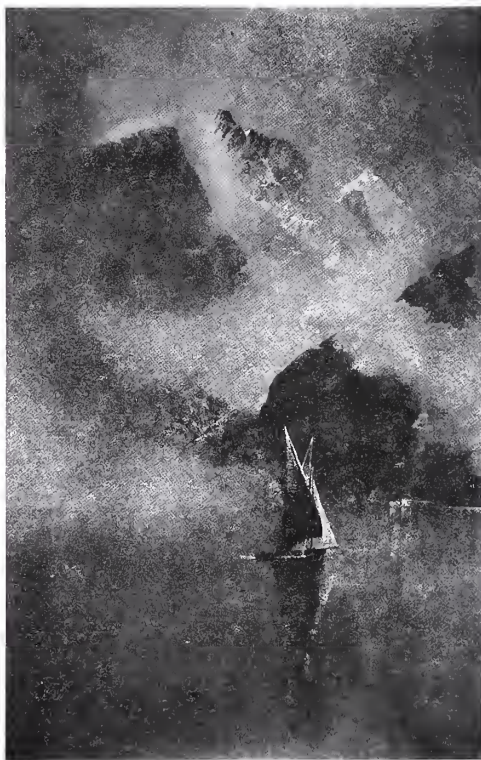
that subjective interest makes appeal here as in England when coupled with technical excellence in the matter of rendering. Colonel Donne's pictures of Lake Como, the Swiss Alps and scenes of the Riviera and in and about Florence interpret the superb beauty of these places, not photographically but as it is realized by the sympathetic, artistic instinct of one who loves beauty for itself and is capable of interpreting its charm.

Water colors have lately been coming into their own. Museums have been exhibiting them, special exhibitions have been arranged in addition to those regularly assembled and set forth by the artist organizations. In Paris this summer an exhibition of water colors by three distinguished American painters, Sargent, Winslow Homer, and Dodge MacKnight, is being held. And how charming they are! Whistler's water colors are among the loveliest things in the lately opened Freer Gallery of Art. And how

differently the medium may be handled—as a transparent wash, mixed with Chinese white and scrubbed in, dry as pastels, wet and flowing, it matters not, if well handled the results are delightful.

The Dutch were masters of the art and much was learned from them, but the Dutch method has now almost entirely gone out of vogue, partly, perhaps, because it does not lend itself to modernistic forms of expression. The tendency today is to paint with pure color and great directness and to give little heed to the amenities of tone. Colonel Donne is neither of the old school nor of the new. He has a method of his own, some say a little old fashioned in its exactness, but all agree delightful in subtlety of suggestion, veracity and colorful effect.

Under the auspices of the American Federation of Arts, a small collection of Colonel Donne's water colors was shown in May in Quincy, Ill., and was greatly admired.



ON LAKE COMO

H. R. B. DONNE

# ARTISTIC BLESSINGS IN DISGUISE

BY HELEN GERARD

AMERICANS returning to the Italian picture galleries after the long interval of the war are impressed with the new order in which they find most of the priceless collections of Old Masters. Many travelers, familiar with the former state of things, are bewildered at first, especially as all the guide-books, "walks," "talks" and "wanderings" are as yet unrevised. Some people are disappointed at not finding old loves in their accustomed places. We must all admit, however, that the new conditions present vast and long-desired improvements, so obviously difficult and expensive to attain that they seem too good to be true, even at the increased entrance fee.

Few people know the extent of the labors by which these changes have been achieved. Some such reorganization was planned long ago. Beginnings were even progressing before the outbreak of the war aroused the Italian Government to the peril menacing the treasures of art throughout the country, especially in the northern cities. Yet most of the great paintings were still in place when the first Austria-German air raid over Venice startled the world and aroused the Italians to an acute sense of what might happen any day—or night—if their masterpieces were not immediately taken care of.

But haste entailed a danger with even fewer "ifs" than bombs. The initial steps to the rescue confirmed an appalling discovery, already foreseen by the inside few of the department of the *Belle Arti*—nothing less than this: many of the paintings were ready to fall to pieces at a touch, the canvas backs being rotten and stretchers worm-eaten.

Perhaps experts had hesitated to meddle with them before, or means for the tremendous undertaking may have been in question. At any rate, the imminent loss menaced by Italy's ancient foe suddenly rallied the forces that alone could save her treasures from the ravages of the great universal enemy, Time. New rescue orders brooked no delay. The experts knew what to do. A certain amount of such work of salvation

was always in hand. It was to cover the surfaces of the paintings with a fine, strong gauze, held firmly by a harmless adhesive. That done, even the vast ceiling and wall pieces of Tintoretto and Veronese, of Tiepolo and Titian—if only they were on canvas—could safely be taken down from their lofty places, freed from their stretchers, rolled upon great, wooden cylinders and, unknown to all but their preservers, packed and shipped to the safety vaults of Florence, Pisa, Rome. It is well known, of course, that frescoes are sometimes transferred to canvas, but I do not know of any done in this emergency. They were protected by sand-bags.

Peace assured, the walls and ceilings were repaired, cleaned, often re-tinted with notable improvement in neutral color of hygienic distemper; in short, the halls and galleries were fittingly prepared for their treasures, returning in traveling costume. With incredible care and skill, the paintings were unwrapped of their coats of sacking, unrolled from their huge cylinders, and placed upon new stretchers, in every way equal to the severe demands to be put upon them. With the gauzed surfaces still intact, the tattered canvas backs, placed under a strong light, were sand-papered down to the paint with a delicacy of touch, sureness of eye and patience known only to the old-picture expert. The succeeding operation, requiring no less skill, perhaps, glued an entirely new canvas to the back of the picture. Then followed the period of slow drying before the work could be put in place. Only after that was done, in the case of the largest ones, was the gauze removed from the priceless surface, and that cleaned of the adhesive—a comparatively small matter.

Not so the cleaning of a painting until it is free from the accumulations of its centuries of existence. That is the work of months, and a large painting requires years, for only about a square inch of the surface is cleaned at a time by means of most delicate touches with a small wad of gauze which has been lightly dipped in turpentine,



and must be thrown away the moment it is soiled. The expert cleaner possesses a deft hand, obedient to a sure eye. Above all else, he must know when to stop cleaning one square, and pass on to another, keeping all in harmony, lest unevenness in the cleaning destroy the quality of the picture. Nor can the ancient masterpieces be made entirely clean even by this enlightened method without great risk. Capable as are the Italian experts in such work, it is needless to say that the long and expensive undertaking in all thoroughness has been impossible in the present reorganization of the galleries, accomplished for the most part within three years. Nevertheless, the recent war experiences of the old paintings have included, undoubtedly, the wash-and-brush-up of their lives.

In cases of torn or scratched pictures, there has been some intelligent restoration also—rubbing in of resin to bring back faded colors; perhaps, a little mending; but none of the wholesale retouching, such as in the old days obliterated so many masterpieces, leaving them to us mere names. The present generation of Italians who have in custody the jewels of their *Renascimento* have made this advance over their predecessors: they understand that a work of art badly damaged by ill-use, by age, by dampness, even coated with the smoke of altar candle grease, is always the master's piece if spared the daubs of the "restorer."

Progress, indeed! Had the great mind of Michelangelo grasped this truth, he could never have set the example he did to so many centuries of less gifted botchers by adding so much as a nose or a little finger to the antique statues found in Rome by his illustrious patron, Pope Julius II; nor would he have left so mighty an axiom to be laid down for all works of art by the French architect Violet-le-duc, in his admonitions against the violent restoration of ancient monuments.

It was in the war-dismantled hall of the Scuola di San Rocco at Venice that this enlightened modern method of saving the life of old paintings was thus minutely described to me. Tintoretto's *Crucifixion*, still wrapped upon its immense wooden cylinder, just as it had come back from a cellar of Florence, lay upon the floor. The *Assumption*, on a new stretcher, was

drying its new canvas back near one of the never-too-sunny windows. Several other works of the prolific master—and Brother of San Rocco—were in work-rooms and in divers stages of sand-papering, while a number of the smaller paintings, all ready to be put in place, were standing about on the floor, many of them against the railing of the chancel, their backs as easily inspected as their surfaces. No one could have desired a better opportunity to study the skillful renovation in all its stages, and, thereby, to understand the hitherto mysterious operations on still larger scale, caught sight of in the Ducal Palace and elsewhere during two or three years after peace was declared.

The secret was then out that Austria, confidant of retaking Venice, had given orders that the delectable city be spared all bombardment not strictly necessary for military, naval and *scare* purposes, the latter end to be achieved by an abundant dropping of bombs into the canals and basins of the lagoon. Those orders were not always obeyed, as many churches testify, yet with no great loss except that caused by the air-men who, aiming at the railway station on the opposite side of the Grand Canal crashed through the dome of the Church of the Scalzi and shattered Tiepolo's great fresco into dust and a few small fragments which have been piously cemented into a frame not much over a yard square. That loss gave the signal for the new lease of life to an almost uncountable number of other works of great value of which Italy has the glory of preserver—and, still, possessor.

Incidentally, the bombardment of Venice gave rise to the rearrangement of the collections of nearly all the cities of Italy—the bombardment on the one hand, and, on the other, King Victor Emmanuel's gift to the Italian Government of a vast extension of gallery and museum space in many palaces and villas hitherto crown property. Venice, one might say, has not a monument, a gallery, church or museum untouched by the reorganization. The Correr and Civic Museums have been removed to the Royal Palace in Piazza San Marco, the Church and Convent of *La Carità*, for more than a century the home of the *Accademia* school and galleries, has been put back to as near their original conditions



as possible, while still retained by the *Belle Arti*; and the gallery has been courageously deprived of many another work—besides the *Assumption of the Virgin* which Titian painted for the Church of the Frari—in order to put them back to their original places, now made ready after a century or more of neglect.

In Florence the same spirit has been—and still is—at its arduous labors. The Uffizi Gallery has had, no doubt, the most thorough housecleaning of its long and honorable existence. The collections have been rearranged in restfully spacious order, wall tints and lighting intelligently considered. The lover of any painter may now adore his heart's desire with much less fatigue than in former days, although not yet with the ease afforded by the Venetian Academy's generous supply of comfortable sofas. Seekers after historical and comparative studies in the Italian Renaissance may now find in the Uffizi all the documents in their order of sequence. That is to say, Florence is no longer disgraced by the hodge-podge picture galleries of former years, when masterpieces of all schools and all epochs hung and stood about in confusion, both in the Uffizi's celebrated hall of honor, the *Tribuna*, in the Pitti Gallery, and, worst of all, in the *Accademia*. Those were the days when a great painting in one of these galleries was

as likely as not, only to be compared or contrasted with another half a mile away, in the narrow, ill-lighted and overloaded hall of the *Accademia*. Now the Academy collection is reduced to the common needs of its students, whose greater needs are adequately met in the reorganized galleries.

Certain collections have been grouped in places with which the artists were especially identified. For instance, excepting a few specimens required to complete the historical sequence represented in the Uffizi, or a panel or canvas restored to the altar for which it was painted, practically all the scattered works of Beato Angelico and Fra Bartolomeo, now hang, well lighted and spaced, in halls set apart for them in the Convent of San Marco.

These are but a few details of the vast artistic blessing brought to Italy in the disguise of the war, in partial compensation to the world for all that scourge destroyed. In these painful days of reconstruction, there is this of the tangible to set up against the heavy costs—that Italy has not only redeemed much of her lost birthright in art, in land and in her people, but she has saved and reset her old treasures, making them more beautiful by the intelligent manner in which she has torn off the disguise of her blessing and made much of the great opportunity it concealed.

## A WOOD CARVER'S EXHIBITION

BY FRANCES LIVINGSTON SUTHERLAND

**A** SIGN at the door of the Ryerson Public Library, Grand Rapids, Michigan, announcing this exhibition last season, caught my eye in passing. Though but a visitor in the "Furniture City," I had long pursued craft work in all lines, so from force of habit, in part, I followed the indicated direction up the spacious stairway to the second floor, and as "my head followed my heels" recollections of various wood carvings of primitive folk flashed back in memory; Norwegian household utensils, German altar pieces, English oak chests, medieval Swiss life in wood, the Colonial doors of Portsmouth and Savannah, all expressing heart yearnings of days long past. Suddenly I awoke from my reverie, for here

I stood in the presence of contemporary work abreast of the present and forecasting something of the future in the furniture industry. I felt the throbbing pulse of it, alive and eager.

In my enthusiasm, tourist fashion, I began to talk to a man standing near me, who had been giving undivided attention to two deer in a showcase full of figure pieces all of which showed sincere and able workmanship. Happily I expressed admiration for the bas reliefs of a lion, a cow and a blue heron, outstanding from a swampy, cat-tailed back-ground of redwood, which happened to be the work of this very wood-carver. With this incident my education began. With modesty my new-found friend



BASS WOOD PANEL  
CARVED BY LEOPOLD BAILLOT

pointed out an exquisite cluster of flowers carved in mahogany, roses carved in red-wood and a motif of pansies with leaves in Circassian walnut, which from a remark by a second man, who by this time had joined us, I concluded represented the acme of achievement, as far as medium is concerned—"For you know what Circassian walnut means"! he said.

I learned that for forty years this splendid craftsman had been carving wood just for the love of it, without applause and without much recompense. That was the spirit which characterized all the exhibitors; they burned with the desire to express themselves, and through expression they had found content. Every article in the collection had been created in the small margin of leisure of men employed in the factories day after day, year in and year out and still seeing new visions full to overflowing with the desire to create, and to create worthily.

It was this urge which finally focussed in the Wood-Carver's Association of Grand Rapids, under the leadership of Mr. Charles J. Davidson, from whom I learned that this was the first public exhibit of wood-carving in the history of this great furniture-producing city.

"And how many wood-carvers are here?" I inquired. I hasten to say that the reply casts no reflection upon the producers; the consumer must bear the responsibility. "Only one hundred and fifty seven in Grand Rapids now, though there were at one time three hundred and seventy-five of us." But the ebb-tide has passed. It is encouraging to find that the number of carvers is again increasing, one factory alone at present employing thirty of them.

"You see Grand Rapids has a big proportion," said one of the group who had gathered together to talk over this matter of such vital interest to them all. "Now there's Detroit—one million people and only seventeen wood-carvers!"

"Are there many hand carvers in America all told?"

"We have a thousand on record, and there are probably about as many more working independently or in isolated groups."

"You see," spoke an upstanding young man, with those honest blue eyes Mr. Gerrit Beneker loves to paint, "it used to be different with wood carving; the monks

didn't have to earn a living by their earving, and in Switzerland, even now, the government fosters this industry, but here with the machinery and composition and all that"—"But we aren't against machinery," interrupted one of the best carvers. "No, the machine helps us out. It roughs out the work and we finish with the fine part."

"Just what is composition?" I asked.

"It's sawdust and fibre and glue, but composition has its place, too." "You see this is a commercial age, and the competition ('Yes, the competition,' I heard plaintively from another voice back of me)—and people don't know, and few care about the difference between stamped and carved ornamentation. Mr. Davidson thinks many people would gladly pay for it if they knew the value of hand work."

"But didn't Robert Adam use a lot of composition?"

"Yes; when he went to Italy he learned that composition was cheaper and a good substitute for carving, so he took the idea back to England. He used composition and earving together. You know those rosettes and urns on Adam and Hepplewhite mirrors? Well, they were carved, but the festoons hanging from them were of composition."

How responsive these men were to a little sympathetic interest, and they were well informed. They read and they studied.

Nearly every thing shown had distinct merit. The display included excellent examples of lamps, frames, boxes, large and small, as well as figure pieces, elocks, panels and festoon decorations. There were some beautifully carved Chippendale chairs which belonged to a parlor suite of masterly workmanship. A fifteenth century Italian chair and a panel of basswood in Italian Renaissance were especially choice. That this panel, designed and superbly executed by Leopold Baillot, was considered the masterpiece of the exhibit was evident, for I was asked a dozen times if I had seen "the bird panel."

As I hastily jotted down some notes, a young man asked, "Are you going to write this up?" When I replied that I was, his eye lighted, for these men have received few plaudits. "There have been three ladies here who liked wood-carving," he added. Judging from the fact that 6,392 had visited

this room, there must have been many more enthusiasts, but evidently not of my own sex. Why? He, too, must have been wondering, for he went on as though talking to himself; "Women flock to the galleries and cathedrals of Europe and spend much time in studying the carving in stone and in wood, and here there is so little to look at."

I wonder if it is because we do not look at what we have.

When we consider what it means to the men themselves to be encouraged in their interest in this ancient art, we shall discover at least one answer to the discontent which comes from constant machine work.

In the January number of the *AMERICAN MAGAZINE OF ART*, Mr. Kirchmayer, one of America's greatest wood-carvers, says that he believes we are entering a period when real wood-earving will again flourish.

Such exhibits as this one in Grand Rapids are educating the public and so serve to stimulate appreciation for hand carving on furniture. In the last analysis it must be demand which will fulfill Mr. Kirchmayer's happy prophecy.

The Brooklyn Museum of Art is to be materially increased in size and efficiency by the appropriation of one million dollars recently approved by the Committee of the Whole of the Board of Estimate. This appropriation will be used to furnish and complete a wing of the building which was begun in 1914 and has been standing since that time in an unfinished condition.

The Carolina Art Association of Charleston, South Carolina, has recently acquired a painting entitled "Falling Snow, New York," by E. L. Warner, purchased through the Ranger Fund and assigned to the Association in recognition of its high standing, by the National Academy of Design, as trustee of this Fund. The painting has been given prominent place in the Gibbes Art Gallery, of which the Carolina Art Association is custodian.

The etchings by which Mr. Hesketh Hubbard, the British etcher, was represented in the latest exhibition of the National Academy of Design, New York, have found permanent place in the Print Room of the Brooklyn Museum.



# JOHN APPLETON BROWN, LANDSCAPIST

BY WILLIAM HOWE DOWNES

**J**OHN APPLETON BROWN was born in Newburyport, Mass., in 1844. He received his professional schooling in France and was a pupil of Lambinet. Returning to America, he took a studio in Boston, where he remained throughout his career, passing his summers usually in and about Newburyport, studying and painting from nature from May until November. From the time of his return from France up to the time of his death it was his custom to hold an annual exhibition of his pictures in Boston, generally in the early spring, and this became a regular fixture, year after year, for I do not know how long. His works were very well liked by the public, and he had little or no difficulty in disposing of them at good prices.

The man and his work were exceptionally well related. He had the good fortune to have found his vocation, and he was able to devote his whole life to it. Landscape art was the one congenial and natural means by which he expressed his serene and lovely ideals. The work that he left is his monument in a peculiar sense, since it is a complete and faithful manifestation of his manner of feeling and seeing, his personal outlook on life, his aspirations, his temperament.

His work will entitle his name to an honorable place in the history of American landscape art. It is filled with the spirit of American optimism and reflects the national temper of hopefulness and buoyancy. It may be supposed that there were in the artist's life periods of storm and stress, since no life is without some struggle, but of this there is wonderfully little evidence in his painted work. No trace is discernible of Nature's harsher moods, of tempest, strife, cold, darkness, sullen hours, frowning aspects, melancholy portents. His brush was ever busy with the smiling, luminous, sweet and serene phases of the rural world; and of his art it would be just to say, in the words of the inscription upon a sundial: "*Horas non numero nisi serenas.*"

His pictures bring messages of peace, and they are impregnated with the purest idyllic spirit. They evoke memories of

the country which should be the happiest mental possessions of those who were born and bred "far from the maddening crowd's ignoble strife." The fields that he best loved to portray were those which sloped towards the sun; his favorite skies were those in which the tender and transparent blue of the firmament was but enhanced in loveliness by contrast with pacific summer clouds. Regularly, in the early days of the tardy New England springtime, his summer scenes came with their reassuring promise of the bright June days to come, fragrant with the delicate scent of opening blossoms, shimmering with the generous sunshine of a perfect day, and breathing the ambrosial airs of a well-beloved countryside.

It is not by chance that an artist chooses habitually such cheerful, gentle and genial motives. All this sunlight, purity, repose and beauty might be passed by, and is passed by, as a matter of fact, by many landscapists. But in Appleton Brown's soul there existed the spiritual counterparts of the phenomena that he painted with so much sympathy; he gave sunshine for sunshine, and joy for joy. For this we are his grateful debtors. The pleasure that he felt in his work he could communicate to others; it was of a noble order.

Devoting himself to a purely pastoral type of landscape, Brown's motives were as thoroughly rural as if there were no such thing as a town in the world. It is not easy to analyze his style or to account for the charm it exercised. Early in his career it was said that he was strongly influenced by Corot; but if this remark contained a modicum of truth, it was also misleading unless qualified by some important explanations. His pictures never struck me as having any close resemblance to the work of any of the so-called Barbizon painters. He was a fervent admirer of Corot, Rousseau, Jules Dupré, Daubigny, and the other French landscape painters of that group, but he imitated none of them. The only noticeable parallelism between his pictures and Corot's was that they were subtle and delicate rather than strong and robust in character, and that Brown's



SPRINGTIME

JOHN APPLETON BROWN

foliage, in some examples, had that generalized technique, that feathery texture, which one is apt to associate with Corot's manner. In most other respects his method and style both differed very widely from the French master's.

Brown was famous for his paintings of apple blossoms, and by some flippant Bostonians was called Appleblossom Brown. His success with this class of subjects was phenomenal. Any painter who has attempted to convey the impression of an apple orchard in the month of May will tell you that it is an extremely difficult matter. Brown had a background of long experience and knew how to surmount all the difficulties; not alone that, he distilled a genuine pictorial poetry out of the theme. In the hands of a less intelligent artist the florid pink and white of these canvases would have been vapid thin, and a little too sweet; it was never so with Brown's apple blossom pictures; they

had the refinement and daintiness and elegance of the *juste milieu*.

For example, in his "Springtime," first shown in 1889, the observer looks from the banks of a sluggish creek across the smooth stream (in which are reflected the tender blue of the sky and the pale rose-pink of the apple blossoms) to a sunny expanse of meadow land, with here and there an apple tree in its May dress. The early wild flowers are springing up alongside of the creek; the fields are at their newest and freshest green; the sky has a hint of the soft breath of the coming summer. A great merit in this performance is the avoidance of cheap sentiment. The sweetness is not over-stressed, and its genuineness is enhanced by a studied moderation of statement. The poetry is Wordsworthian, simple, unaffected, close to the everyday heart of nature, never dramatic, stilted, emphatic, rhetorical. Perhaps the careless





EVENING

JOHN APPLETON BROWN

observer might underestimate the sterling quality of the technique, thinking it a little wanting as to the solidity of the rock-ribbed earth, or in the precision of the draughtsmanship of the trees, or in the desirable variety of textures in grass and leafage. But his mistake, though not wholly inexplicable, would be that he did not see beyond the surface of the paint, that he was looking at the parts and not the whole of the picture, that he was unaware of the fact that Brown's style was the natural and logical expression of his temperament, the simple, direct and efficient vehicle of his tranquil aesthetic emotions. Though never impulsive or passionate, this emotion was abundant and continuous, unchangeable in its cheerfulness, very quiet, but mighty in the persistence of its flow.

For another example, let us take "In

May," a large pastoral canvas, and a most characteristic work. The foreground is similar to that of "Springtime," that is, it has a placid pond or stream, with a smooth surface which reflects broken images of the new green leaves and the pink blossoms of the fruit trees on the further shore. Beyond is a field, undulating to the middle distance, where groups of taller trees lift their tender young foliage up against the sky. This sky, with its warm gray clouds, floating slowly before a gentle breeze, its light blue spaces, its vaporous depths, resumes within itself the beauty and ethereal delicacy of the early summer days.

In the eighties, Brown spent some months in England, making an interesting series of paintings in Warwickshire and Gloucestershire. Many of these English pictures were seen in the Boston exhibitions of 1885 and



1886. They depicted the same kind of purely rustie scenery which he had almost invariably chosen to paint at home, and there was not such a wide difference between them and the American motives as might have been expected. He found England a paintable country and was delighted with the cool silvery atmosphere and the luxuriant vegetation. He formed for a while one of the little colony of Anglo-American artists which included Edwin A. Abbey and Alfred Parsons. In that sequestered place, the fields, streams, trees, etc., were neither more nor less beautiful than their transatlantic prototypes in Massachusetts which the artist had, as it were, made his own. The "Old Warwickshire Farmer," "A Cottage Door," "Harvesting," and a view of Holy Trinity church at Stratford-on-Avon were, of course, more noticeable for their local color.

It was early in the eighties that Brown began to use pastels in his landscape work. He was soon able to manipulate the medium with great success; he obtained by its use remarkable atmospheric depth and transparency, delightful delicacy and suavity. It seemed to meet his special needs and became his natural language. His style was unchanged in its essentials, but it became looser, broader and freer. It was the easy and unaffected form in which a sincere nature expresses the poetry of the countryside, and there could be no purer, no more elegant form for that purpose. The style was so good that one had no consciousness of style. It came straight home, unimpeded by any visible art in the delivery. Experience was adding to the equipment of the painter a touch of increased confidence, of brilliancy, and of ease, without taking from it that grateful refinement and modesty which are the marks of the true artist.

The public likes to be able to classify artists, to ticket each painter, and to recognize his work in a gallery at a glance. Thus it is at his own peril that he ventures to step outside his specialty. But Brown refused to be confined to spring and its apple blossoms. He was as much the poet laureate of the autumn and the winter as of the spring. Indeed, it would be difficult to determine which were the finer—his melting, vaporous blue and white skies of May, with masses of rosy blooms filling the soft air with their sweet perfumes, or his

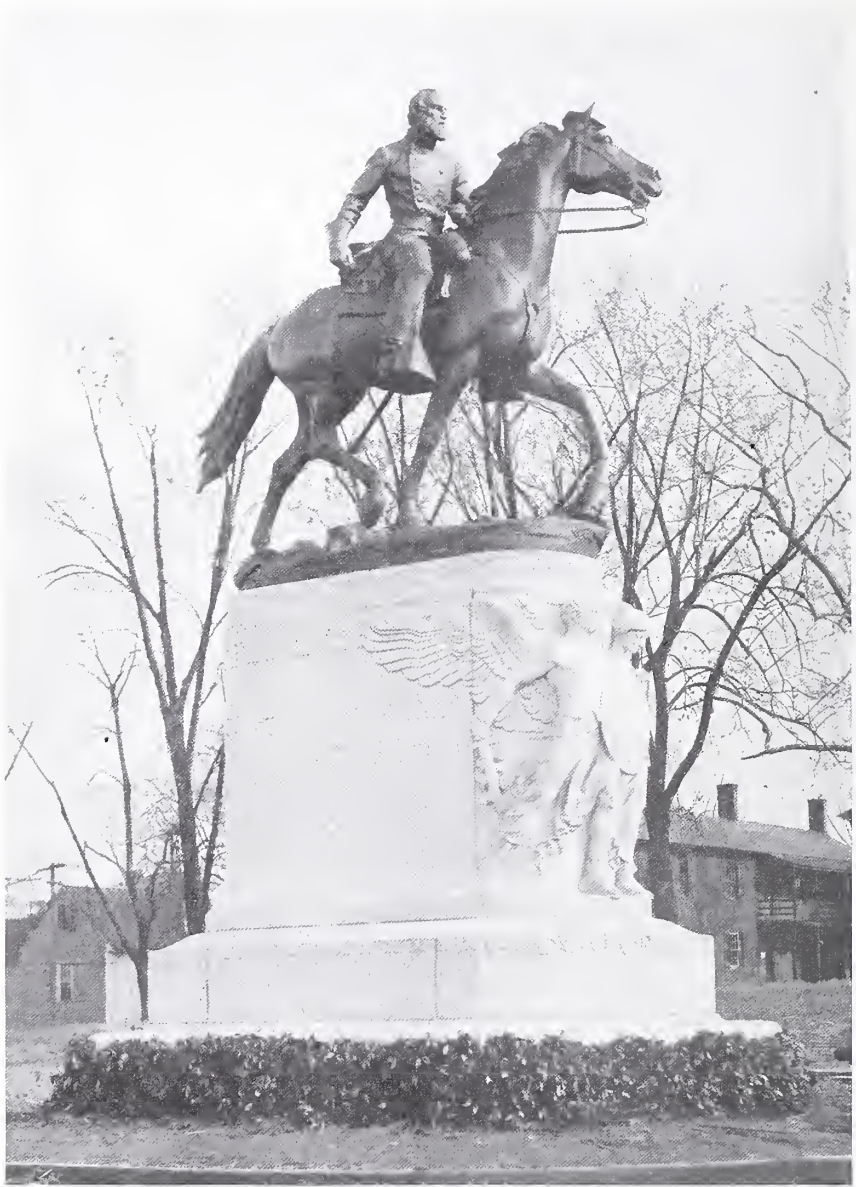
golden October days, rich as old wine, with their purple distances, their ethereal cloud effects, relieved by the tremulous plumes of yellowing birch foliage, and the mellow atmosphere fusing all parts into one united chord of harmony. Whatever season or place he painted, Brown brought to it the same spontaneous feeling, taste, and distinction of style. He had the felicity to utter the right word with just the right accent, never forcing the note. He made us think, not of the painter, but of the thing painted.

Subjects which at various times engrossed his interest included nocturnal scenes, marine pieces, flower gardens, cattle pieces, and even architectural compositions; and among the places to which he turned for motives were Italy, the Riviera, England, and the Isles of Shoals, where he was a welcome guest of his friend Celia Thaxter. His Boston studio was for many years in the venerable Quincy mansion located in Park Street, and there his windows overlooked the picturesque Old Granary burial-ground.

As the seasons came and went, each new springtime was to Brown like the first that ever was, an utterly new revelation of renewed life and the "gioventu del' anno." His spirit, too, remained always youthful. There was assuredly something admirable in the consistency, fidelity, and continuity of development which were exemplified in his career. He pursued with unflinching singleness of purpose a lofty ideal. The secret of his constantly renewed freshness of inspiration was his reliance upon Nature, for, while some landscape painters coquette with Nature and use her lightly, the quality of his devotion was as permanent as it was serene and unwavering. This was what gave him the insight due to long intimacy and reciprocal sympathy. He was never fatigued, never blasé, never disillusioned, in the world of trees, blossoms, grass, flowers, running water and blue skies.

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"The artist matters so much in the continuous regeneration of the world that every man living today who practises any form of art should take counsel with himself and search out his own sincerity. He is dealing not with words or bricks or pigments or vibrating catgut. He is dealing with the destinies of mankind."—*William J. Locke.*



THOMAS JONATHAN JACKSON  
(STONEWALL JACKSON)

BY  
CHARLES KECK  
CHARLOTTESVILLE, VIRGINIA



WORKERS' WAY

G. SPENCER PRYSE

## ART AND ADVERTISING, LONDON UNDERGROUND RAILWAYS' PUBLICITY SERVICE

BY HAROLD R. WILLOUGHBY

**T**HERE is one great public service corporation whose poster publicity holds a high place in the world of art. Whenever the Underground Railways Company of London issues a new series of posters it is a real event in the art circles of the metropolis. Critics are quite unanimous in their praise of Underground publicity while for people in general these commercial designs are what the murals of the thirteenth century were to the burghers of that age. They are the talk of the town. Not infrequently one art lover is heard to say to another: "Have you seen Mr. B's new poster for the Underground?" For nearly a decade now Mr. Frank Pick, the business manager for the Combine, has continued his successful effort to link art and advertising. His ideals have been realized to such a degree that he can almost say of English commercial art "L'état, c'est moi."

The reason for Mr. Pick's rare success is not far to seek. He has carefully chosen from among the best artists of the day those of the younger and more progressive group and has given them a free hand in their work. That he has been rarely successful in his selection of talent is self-evident. Indeed the Underground publicity department has introduced to the public some of the most prominent poster artists of today.

It was the Underground that gave Mr. Frank Brangwyn his great opportunity in auto-lithography and first published his powerful epics of the war. Another distinctive class of posters which the Underground placed before the public were G. Spencer Pryse's impressive studies of the life of the lower classes. His "Workers' Way" was an epoch-making design, instinct with social passion, a vivid depiction of the troubled lives of the poor. In the largest



way it was a successful advertisement. It made people stop, and it made them think as well. Remarkable *per se*, it was even more notable as the precursor of Pryse's enlightened and sympathetic work in the interests of the British Labor Party.

In marked contrast to the sobering themes of Spencer Pryse stand the cheerful creations of Tony Sarg, alive with humor and novel in their point of view. Another original and humorous genius whose talents were made available for public appreciation by the Underground was Macdonald Gill, an aspiring young architect. Laying aside his blue prints he drew for the Combine burlesque maps of London and the North Downs which were packed with concentrated pleasantries. They created endless amusement and aroused public appetite for a continuation of the series. For those whose tastes incline them to psychological study the Underground has served delectable dishes from the hand of E. A. Cox, notable alike as a colorist and as a master of character portrayal. His series devoted to "London Characters" stands out in memory with a distinctiveness comparable only to the clear outlining of his figures against an open background.

In order to induce nature lovers to enjoy the pleasures of God's out-of-doors near London the Combine employed the services of such artists as Fred Taylor and F. Gregory Brown. The former has made himself famous for his decorative treatment of landscapes and the latter for his decorative rendering of sunlight. Each in his own manner, Taylor less vividly and Brown more daringly, has given to tired city folk a delightful impression of fresh air, sunshine, fields and woods.

Perhaps the two poster artists whose names are most frequently mentioned in England at the present time are F. Gregory Brown and E. McKnight Kauffer. It is a fact that poster enthusiasts should never forget that the Underground gave these artists to the world. The career of each began in the memorable year of 1914 with a series of posters for the Combine. Mr. Kauffer, recently married and newly arrived in London, had gone from office to office with his poster designs seeking employment. Everywhere he was assured that the public would not stand for such creations

as he had sketched. At the office of the Underground advertising manager, however, he was differently received. The manager was willing to give him a trial and placed an order for two posters. On the strength of these designs other orders came, and it was not long before Kauffer had built up a reputation for himself and was well on his way to a career as a successful poster artist. Last year, when he returned to visit his native America, his home-coming was a veritable triumphal progress. It was the Underground that gave E. McKnight Kauffer his opportunity, even as the Combine has made many another artist in the short period of a decade.

Certain very dramatic incidents have marked the increasing esteem with which Underground publicity has been regarded during this period. The first of these occurred at the very outbreak of the Great War when the Combine patriotically refused to post the government's recruiting designs because they were so crude and inartistic. This refusal was promptly followed by the publication of recruiting designs done by Frank Brangwyn and Spencer Pryse and issued by the Underground itself. These posters not only served their advertising purpose but they elevated a poster ideal that was most salutary. Quite literally they set the standard of poster publicity for the period of the Great War.

Another admirable and patriotic policy was initiated in the Christmas season of 1916. Restrictions on the use of paper prevented a large utilization of posters at home during those winter months. Accordingly the company conceived the happy idea of sending Christmas greetings in the form of posters to the men in the trenches. Four designs were chosen which reflected the Englishman's love of quiet family life. A painting by J. Walter West depicted woman's work on the land in the harvest time of 1916. A drawing by George Clausen gave pictorial expression to the wish, "Mine be a cot beside the hill." In the dim colors of memory F. Ernest Jackson painted a pastoral scene by moonlight worthy of Thomas Campbell's "Song of the Evening Star." Most delicate of all was the illustration of Stevenson's "Land of Nod" by Charles Sims, R.A. A group of happy children, all in their nighties and pajamas, stood



POSTER DESIGNED BY FRED TAYLOR

ready to fly away to dreamland. Their mothers had kissed them "Good Night," and by the light of the moon some were already taking their flight to the mysterious Land of Nod.

All of these drawings were the free gifts of the artists. At the top of each poster there was a simple word of greeting. "The Underground Railways of London, knowing how many of their passengers are now engaged on important business in France and other parts of the world, send out this reminder of home." It was an admirable exhibition of thoughtfulness, beautifully carried out in action, and many a Tommy who served in France can testify to the value of these posters in maintaining the morale of the army. As decorations in army messes, Y. M. C. A. huts and dugouts, they were more than appreciated. A great business institution that can show such disinterested consideration in a time of stress is capable of the greatest public benefaction. For deeds such as this the Underground is admired by the critics and loved by the masses.

Another means whereby the Combine has won critical approval and popular attention is by following a peculiar policy of indirect advertising. Instead of picturing a train or a station during rush hour, the artists of the Combine have shown in the most attractive manner the beauty spots around London which may be reached by the Underground or its subsidiary lines. In language plainer than words these posters say, "This is what you will see if you travel by Underground."

A variety of such indirect advertising expedients have been employed by the Combine. Once when the Temple Flower Show was open, floral posters appeared on the boards. To prove that the Underground was the "Way of Business" a harbor scene by Brangwyn has been used; even as Spencer Pryse's group of tired working men and women showed that the Underground was "The Workers' Way." More recently the Gods of Greece and Rome came to adorn the posters of the Combine. Hercules demonstrated to the traveler how to overcome the difficulties of his journey, Mercury how to



POSTER DESIGNED BY F. GREGORY BROWN

[illegible]

DISPLAYED BY THE UNDERGROUND RAILWAYS

In subject matter, then, the railways' posters are always sufficiently appropriate to be good advertising. Being especially designed for that end, they are characterized by the element of fitness. Quite apart from the idea involved, however, they qualify as works of art. This is the acid test that every design must stand before it has the *imprimatur* of the management. First, last and always, the Combine's posters are creations of art which have an intrinsic value of their own, quite apart from any question of utility.



The charm of line and color and masterly design is further enhanced by the appeal of great literature. Frequently the Underground posters carry appropriate quotations carefully selected from the best English poets and prose writers.

Nature poets especially have furnished a wealth of literary material for use in connection with rural scenes. Each quotation is thoroughly harmonious with the atmosphere of the landscape depicted, and nothing could possibly be more English than the happy combinations that result. As one looks at a typical Underground lithograph he finds,

"There's peace and holy quiet there,  
Great clouds along pacific skies  
And men and women with straight eyes,  
Lithe children lovelier than a dream,  
A bosky wood, a slumberous stream,  
And little kindly winds that creep  
'Round twilight corners half asleep."

The quotations which concern man and his works are quite as fitting as the nature poems reproduced. One of the best of these is A. L. Salmon's prayer, "At Dawn and Dark," which is printed below a gardening scene by Charles Sims.

"With thanks for each new morn  
That there is born  
New life, new hope, new day,  
And a new way—  
With smiles for sunlight or beclouded skies—  
So let me rise.

"With thanks when day is done  
That sleep is won—  
That something has been spent  
To good intent,  
And something gained of good, if not the best—  
So let me rest."

For a more happy marriage of art and literature than is to be found on the Underground posters one must look far. Now and then in rare editions of great poets it is to be found. Kenyon Cox remarkably caught the Hellenic spirit of Keat's "Lamia," Doré's gothic genius visualized the lurid scenes of Dante's "Inferno" as few others could. Flaxman drew Homeric scenes with simple lines that were eloquent of a thoroughly Greek passion for beauty. Such combinations, however, are rare, and the posters of the Underground are among the rarities which exhibit an effective blending of literary and artistic elements.

Usually the literary factor is very brief and inconspicuously located on these posters. In typography it is made to harmonize with the general effect of the whole composition. Practically, therefore, it is a subordinate element in the design. Nevertheless the addition of this inconspicuous literary factor does give an air of distinction to Underground posters which is too frequently absent from commercial publicity. Thus the essential feature of the Combine's advertising policy is, the utilization of the best literature and the best art for purposes of publicity.

The problem of why the Combine employs this indirect method of advertising is a question that deserves consideration. Probably the simplest answer would be that the management believes it to be a good business policy. As a prerequisite to success in any commercial venture the good will of the public is necessary. Accordingly the Underground has aimed, first of all, to win that good will by the quality of its publicity.

Posters of genuinely artistic merit are supremely well adapted to win public favor. If a poster is attractive from an aesthetic standpoint, the prejudice of the public is immediately and strongly in favor of the advertiser. Likewise if a poster is unattractive the prejudice is equally strong against the advertiser. At the present time a large part of the agitation against poster advertising proceeds from the charge that the posters displayed are inartistic. And indeed there is enough truth to the charge to make the argument a cogent one. The public has so long been exposed to the crudities of indiscriminate and unregulated advertising that it is in just the mood to appreciate quality publicity. With these facts in view the Underground has realized the strategic importance of placing before the public at the present time a poster display of high artistic merit. This is the price that it is willing to pay for good will.

Another purpose that the Combine has in view is more altruistic and educational in character. It aims to elevate public taste. For the realization of this purpose there are few publicity agencies that can compare with the "art galleries of the people." The pictures there displayed become a sort of touchstone of taste for the man in the street. To educate his perception of excellence so

The Underground Railways of London knowing how many of their passengers are now engaged on important business in France & other parts of the world about the 11 o'clock of home. The drawing is the first gift of Charles Sims R.A.



The  
LAND  
of  
NOD

From breakfast on all through the day  
At home among my friends I sit;  
But every night I go abroad  
Afar into the Land of Nod.

All by myself I have to go,  
With none to tell me what to do—  
All alone beside the streams  
And up the mountain sides of dreams.

The strangest things are there for me,  
Both things to eat and things to see  
And many frightening sights abroad  
Full morning in the Land of Nod.

Try as I like to find the way  
I never can get back by day;  
Nor can I remember plain and clear  
The curious music that I hear.

Robert  
Louis  
Stevenson

## LAND OF NOD

CHARLES SIMS, R. A.

that he will tolerate only the best in advertising art may be considered an incidental but important purpose of Underground publicity.

On the other hand, the Underground aims at an elevation of poster standards to match the developing public taste. Last year the controller of publicity announced the company's policy of giving London each month a regular change of artistic posters. At the same time he affirmed that if by so doing the Combine could raise the level of mural publicity to a higher standard he would feel that the money had been well placed. Thus by making its stations look attractive with its own posters the company aims to induce high class advertisers to use its platforms more largely and to employ better posters in advertising their goods.

Such are the mingled motives of altruism and business which have inspired the Combine's exceptional policy of indirect advertising. To what extent have the ideals of the company been realized?

While it is difficult to gauge public taste in this matter the posters which actually appear on the boards constitute an index. Here undoubtedly we have a record of progress—slow, to be sure, but yet an advance. Poster standards in Britain have been perceptibly raised. Over a year ago the *Advertising World* of London made this affirmation. "It is no exaggeration to say that the quality of Underground advertising has raised the whole tone of poster art in this country." Indirectly through the medium of exhibitions, standards in America even have also been affected.

As to the success of the venture from a commercial standpoint there can be no doubt. The simple fact that the facilities of the Combine are used to the limit of their capacity is adequate proof of the effectiveness of Underground advertising. There is no doubt that the company has won the coveted good will of the public. Statistics published from time to time show to what

an extent this is true. The use which the public makes of the Combine's services has been enormously increased so that today the Underground serves a traveling public of seven millions of people.

facilities. In this way, though quite by indirection, Underground publicity has fulfilled its advertising mission. In thus demonstrating that the best art is the best advertising the Combine has deserved the



POSTER DESIGNED BY E. McKNIGHT KAUFFER

A larger public, however, which includes the whole advertising world, is indebted to the Combine. Experience in other lines of business has demonstrated that the ordinary methods of direct advertising do not register maximum efficiency. The experiments of the Underground in pioneering with indirect advertising methods has won popular favor and critical approval. By the display of appropriate and attractive subjects it has lured the traveling public to make use of its

gratitude of both advertisers and people in general wherever poster boards exist.

Regular readers of this magazine will recall an article on British Commercial Posters by Amelia Defries, of London, published in the *AMERICAN MAGAZINE OF ART*, July, 1919. Through the good offices of Miss Defries the American Federation of Arts secured a comprehensive collection of British Posters which it has circulated as a traveling exhibition.





PORTRAIT OF ADA L. COMSTOCK

DEAN OF SMITH COLLEGE

BY

CECILIA BEAUX

PRESENTED TO THE COLLEGE BY THE CLASS OF 1897



THE MOSQUE

M. LUSY

## ETCHINGS OF THE NEAR EAST BY A EUROPEAN ETCHER

**T**HERE is no more inviting field for exploration, nor one offering greater reward in the way of discovery than that of etching. One can never tell when a new etcher may appear whose work is of such quality as to give keen delight—something individual, something different. Of course many times the discovery is a personal matter, the etcher having long since won reputation and being unknown only to the discoverer of the moment.

Some months ago a brown paper parcel was received through the medium of the post office, from an etcher living abroad whose name was unfamiliar at that time to the recipient. With only moderate interest and curiosity the string was untied, the parcel unwrapped, but then came the joy of discovery, for this parcel contained a group of etchings of extraordinary interest and

charm, works which instantly proclaimed the etcher to be one of uncommon gift and skill.

Mr. Lusy, for it was he who was the author of these etchings, is an artist of wide reputation abroad. He is a painter both in oil and water color and has exhibited in Paris and all over Europe. He has made many illustrations for Poe's works and for certain Spanish books, for a description of the old English coaching roads and many such writings. He has also produced book plates and lithographs and wood cuts, and his etched plates number about one hundred and twenty-five. In numerous European collections his prints are included. As an American etcher of distinction has said, viewing the prints sent to America: "His etchings are remarkable for quality and for solid values, a quality in which many other-



THE CHURCH OF DAPHNI—GREECE

M. LUSY

wise excellent etchings are deficient. His work is as beautiful in light and dark as in line, and he makes a really majestic use of the vertical, which gives much dignity to his compositions."

The three plates illustrated herewith are typical examples and no half-tone reproduction can possibly do them justice. Not only do they show attractive contrasts of light and shade but they have a velvety

quality in their blacks and show beautiful surface texture. Mr. Lusy's etched work is not only extremely interesting in itself but is also noteworthy from the point of view of nationality. His is one of the talents which have lived through the War, though his birthplace, Trieste, has had its whole existence changed by it. His studies of art were carried on in France and his work is marked with a firm imprint of Paris, but his travels





ENTRANCE TO HOLY SEPULCHRE, JERUSALEM

M. LUSY

have carried him to the Near East and some of his best etching has been done in this much-afflicted, far country about which a glamor of romance will ever hover. It is this feeling, this suggestion of opulence, mystery and romance, which find expression so adequately in Mr. Lusy's etchings. One feels as though the places pictured were a fit setting for the Arabian Nights tales, that through any of these gateways Haroun al

Raschid might pass to join the revels of the ladies of Bagdad and to hear the tales of the One-eyed Calendars. And after all, this is art of a high order, which satisfies the aesthetic and at the same time stimulates the imagination. A recent writer has said that color alone excites emotion, that line and chiaroscuro merely appeal to the intellect, but these etchings by Mr. Lusy give proof to the contrary.

# THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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## COUNTRY BILLBOARD ADVERTISING

The Prince of Wales is reported to have lately spoken in favor of billboard advertising, saying that such often helped to enliven an otherwise dreary country outlook. Possibly he is misquoted or certainly he is misinformed, for it is not in such places as a rule that billboards are erected. The billboard builders are uncommonly astute and select their sites with rare discrimination, not in dreary wastes but in the loveliest parts of the country. Their object is to advertise, and to do this they must catch the eye of the passer-by even when he is traveling at the rate of 60 miles an hour. Man's instinct is to turn away from dreary outlooks, draw down the blind, read one's book or paper. Beautiful views, however, allure, and it is these in most instances that the billboard despoils, set as it commonly is in the very midst. And how irritating it is, like a blemish on a great work of art, something which cannot be overlooked, something insistently intruding. Never does

it fit into the picture; never does it seem to belong. Indeed its whole spirit is opposition; if it were not a jarring note it might not be noticed, and then it would fail in its prime purpose. What good would an advertisement be that could easily be overlooked?

The whole truth of the matter is that billboards and nature can never be in accord, no matter how handsome the one is or how homely the other. And this is what the advocates and the enemies alike of billboard advertising do not usually seem to understand. It is not a question of good billboards or artistic billboards or colorful billboards, but no billboards. All billboards in the country, by the roadside, "in the picture," are an offense and should be abolished, banished, withdrawn. They are, as has been truly said, an "intrusion of private interests upon public rights"; the profit accrues to the advertiser, the public is robbed of delight.

The question is how to prevent it?

In England a new amending Bill has recently been introduced to stiffen the Advertisements Regulation Act of 1907 which, as we understand, does not attempt to regulate advertisements but rather the positions in which they shall be shown and proposes a tax according to the superficial area covered. Thus, according to a British writer, "we should get rid of the tin cows and other monstrosities which disturb our sense of fitness when we are approaching London and other of our towns by rail."

Another and quite a different means of attaining the same end was proposed at the recent convention of the American Federation of Arts at St. Louis. It was an "organized campaign of individual protests to advertisers" who, some seemed to think, "are not aware of the widespread resentment against such disfiguring advertising and that it brings them chiefly a name for bad taste and poor citizenship." The idea is that every one who really cares should take the trouble to write those who advertise on country billboards and let them know that the practice is resented. Undoubtedly an accumulation of such protests, particularly if courteously worded and definite, would have its effect. Obviously it would show such advertising to be unprofitable.

The great trouble is, we fear, that not a

sufficient number of persons will go to this trouble to make it effective. We Americans are in such matters rather a lazy people, and some of us are indifferent to that which does not continuously offend. The country billboard annoys us when we travel, but we forget it when we are again comfortably at home. When it is erected opposite our summer cottage it enrages us, but when it is Tom Smith's cottage we simply wonder why he doesn't do something about it. It's the old story of what is every one's business is no one's business, so billboards multiply and prosper and as a nuisance grow apace. Some of the finest views in the country are today ruined by them and this means a commercialization of one of the finest things in contemporary life—the enjoyment of nature. What are you, who read these words, going to do about it? Let it go on or help to put an end to it? If you care, and of course you do, will not you join in this organized effort of protest and write to the manufacturers and merchants who use this objectional method of advertising, letting them know that you object, and why? A big enough objection properly voiced ought to, and we believe would, be efficacious. Some advertisers do not think, but few care to fly in the face of public opinion.

## NOTES

**A MUSEUM'S PROSPECTS** The Newark Museum Association has issued its Fourteenth Annual Report, giving an account of recent developments, most conspicuous among which is the gift of the building by Mr. Louis Bamberger and the establishment of a Museum Fund of \$1,000,000, \$500,000 of which is to be used for endowment and a like sum for the equipment of the new building and to make important purchases. "The Museum is today," says the Director, "in about the condition of a youth just graduated from college; he feels that arduous years have reached fruition, and looks forward to the New Home that is to be. When the vision materializes, when his parents have given a lot, and her parents have put up a house, then his problem becomes definite—all he has to do is to get hold of an income. That is all we have to do. We have the lot from the city, and

the building is to come to us through the generosity of our trustee, Mr. Louis Bamberger.

"As to the income: An annual appropriation from the city has been for several years \$15,000. It finds us in the same condition that in these days confronts every growing family on a fixed salary, or a fixed income from investments. The income is the same, the demands have increased, the costs have soared.

"The rest of our income comes from gifts and dues. The dues we collect, and as for the gifts—to beg we are not ashamed.

"The dues come from members. We have on our books 3,396 supporting members, 1,300 of whom are in arrears. That is for us a serious matter.

"Perhaps every business or professional person has certain debts owing him which form the precarious foundation of his day dreams. 'When Smith pays up we will build that extension; when Brown settles with us we will buy a new car.' Thus we think of our forgetful members. We base on expectations from them our hopes."

What organization has not this same experience, and how little do the individual members realize how much they help or hinder a great work by delaying or forgetting to forward promptly their annual dues—small sums, of so little importance separately considered, but of such vast importance in the aggregate!

**A CHINESE EXHIBITION** In November, 1923, The Newark Museum Association will open an exhibition,

"China and the Chinese" which, after being shown for two months in Newark, will be available as a traveling exhibition. Its purpose is to open the eyes of Americans to the richness and fineness of Chinese culture.

The objects and illustrations which will compose the exhibition will show the common life of the people, the products of their crafts and craftsmen, and the final expression of racial spirit and folk life in objects of beauty, literature, philosophy, cultural ideas. The hope is that it may at once pique and in some measure satisfy the curiosity about China roused by recent world events, and thus further the study of a people and a problem of overshadowing



importance to the generation now in our schools and to many generations thereafter.

Although it will include many objects of Chinese art, it is not primarily an art exhibition. It is therefore suggested that each city which shows it arrange in connection therewith a special loan collection of Chinese art and handicrafts.

Inquiries regarding the exhibition should be directed to J. C. Dana, Director, The Newark Museum Association, Newark, New Jersey.

Following the lead of the ORGANIZED American Federation of Arts, BRAIN an organization under the WORKERS title of the "British Confederation of Arts," and very similar in its scope, has been formed in Great Britain, and the first Open Forum Conference, similar to our conventions, was held at University College, Gower Street, London, in the Botanical Theatre on the 23rd of June. This organization will affiliate with the International Confederation of Intellectual Workers, known in France as the "Confederation des Travailleurs Intellectuels," which has been in existence for over three years and already is regarded as a body capable of wielding considerable influence. This does not limit its memberships to art workers, but includes intellectuals in all fields.

For some time similar groups have been organizing in the different countries of Europe, but only last April did they come together and organize internationally. This significant meeting was held at the Sorbonne in Paris, and a second meeting is called for December of this year. Over twenty nations were represented at the first meeting, and a French writer remarked at that time that there had been no such interchange of thought since the Councils of the Thirteenth Century which met in Paris, and out of whose meetings arose the universities of Paris and of Oxford. The British organization proposes to become equally representative.

The *London Times* of April 21, in its Educational Supplement, interestingly commented upon this organization as follows:

"The position of the intellectual worker in France was far from satisfactory after the war.

Thanks to their comparatively splendid isolation, engineers, artistic designers, writers, and journalists were getting far less than the ordinary manual workers who carried out their ideas or set up in type their literary efforts. The position of teachers was also unsatisfactory. In some cases the schoolkeepers were receiving a higher salary than the elementary teachers, while secondary teachers were earning less than a first-class mechanic. Doctors, lawyers, and Civil servants found themselves in a similarly unfortunate position. These inequalities have now to a certain extent been redressed by the creation of a federation of the various societies of brain workers in these and other similar callings, which rejoices in the title of the *Confédération des Travailleurs Intellectuels*, or, as it is called for short, the C. T. I. In some cases practically all the societies connected with a profession have been enrolled; in others, as in the instance of the teachers' associations, the affiliation has been partial. In Great Britain a similar federation has been formed with still greater membership, but comprising fewer groups, though these show a distinct tendency to increase, the main groups being the Civil servants and the technicians in commerce, industry, and railways. Apparently only one educational society has so far joined it. The Federation has also taken a friendly interest in the movement to found a British Confederation of the Arts, which is probably more badly needed in this country than anywhere else. Other countries have formed, or are attempting to form, similar confederations.

"A great step forward has just been taken in the creation of an international congress of all these existing confederations at a recent meeting held in Paris in the Sorbonne, at which representatives from the seven countries already possessing full-fledged confederations of this nature were represented, together with observers from some sixteen others, which were more or less on the high road towards forming such federations in their respective countries.

"In the absence of M. Léon Bourgeois, through illness, the inaugural sitting was presided over by M. de Jouvencel, French delegate at the League of Nations and President of the French Federation. M. Coolus, the well-known playwright, after insisting on the absolute equality and independence of the confederations concerned, proposed the setting up of an international committee to prepare for an international congress next December. He was followed by M. Henri de Weindel, who said that henceforth the capital of intelligence must have its place alongside the capital of money and the capital of muscle. Then came the turn of the foreign delegates. Mr. Lathan, the chief English delegate, said he attended in the dual capacity of President of the National Federation of Professional, Technical, Administrative, and Supervisory Workers, and also as chairman of an organizing committee with which his federation was actively associated for the creation of a British Confederation of Arts. He explained that his own federation comprised the Civil Servants' Federation, the Railway Clerks' Association, the technicians in engineering, a section of the architects and surveyors, the

managers, buyers, and supervisory workers in productive and distributive industry, and an important section of intellectual workers—the Actors' Association. The British Confederation of Arts was seeking to bring together some four thousand art societies in Britain.

"The proceedings concluded with an eloquent speech from M. de Jouvenal, who described the wonderfully rapid growth of the French confederation, and insisted on the spiritual element it was introducing in the struggle between capital and manual labour, hitherto purely materialistic. He looked forward to the day when, should necessity arise, it could act as a modifying and conciliating agency between capital and manual labour.

"The meeting next day was under the presidency of M. Coolus, who showed remarkable capacity in getting the congress to work with a maximum of good humour and a minimum of friction. Proceedings began by a statement from the delegates of the various countries of the progress already accomplished. The Austrian Confederation comprises 230 societies with 300,000 members, the Belgian nine with 10,000 members, Bulgaria nineteen with 40,000, Finland has four societies with 15,000 members, France 111 with 150,000, Switzerland nineteen with 8,300, Rumania six with 10,000 members. The English Federation has 350,000 members, and the Italian forty-four societies. Canada, Denmark, Greece, Norway, Sweden, Holland, Persia, Poland, Serbia, and Czecho-Slovakia have not yet formed or are on the point of forming federations."

#### The Fellowships of the

ROMAN American Academy in Rome  
FELLOWSHIPS were awarded this year as follows: Painting—Francis S.

Bradford, of Appleton, Wisconsin, a student of the Cumming School of Art, Des Moines, Iowa, graduate of the National Academy of Design, New York City, and holder of the "Mooney Scholarship" at the Fontainebleau School in France this summer; Sculpture—Alvin Meyer, of Cambridge, Maryland, a student of the Maryland Institute of Art and Design and the Pennsylvania Academy of the Fine Arts, and visiting student at the American Academy in Rome during the past year; Musical Composition—Winter Watts, of Brooklyn, N. Y., a graduate of the Institute of Musical Art, New York City, also winner of the Pulitzer Traveling Fellowship in musical composition from Columbia University, on which he is now traveling abroad; Classical Studies—Homer F. Rebert, A.B., Franklin and Marshall College, A.M., Ph.D., Cornell University, visiting student American Academy in Rome; and Robert S. Rogers, A.B., University of Pennsylvania, A.M., Ph.D.,

Princeton University; Architecture—Arthur F. Dean, of Springfield, Ohio, B. Arch., Ohio State and Columbia University.

The Carnegie Institute of Pittsburgh has recently published in pamphlet form the proceedings of its Founder's Day exercises, held April 26, including the addresses made on that occasion by Hon. David Aiken Reed, United States Senator from Pennsylvania, and Mr. Augustus Thomas, noted playwright and chairman of the American National Theatre. Senator Reed spoke on "The Spirit that Lives," explaining that that spirit—the spirit of service—furnishes the basis of all our civilization and makes human society possible, and that without it the world would be a "wilderness in which a few surviving men struggled for existence, in fearful hate of one another." It is the spirit of service, he said, that holds our nation together; and he concluded his address by saying: "We know that civilization after all is merely a matter of most intricate team work, and that part of the team cannot climb to victory and success over the teammates who have been thrown prostrate. . . . So long as we remember and so long as we follow that policy, then will we get the most out of life for all of the children of men."

Mr. Thomas' address was on "Personal Power," and at the beginning he quoted ex-Senator Elihu Root as having said at a recent meeting of the Classical League in New York, that the "purpose of education is so to fit men that they may extract happiness from their environment." This speaker emphasized first the importance of clarity in expression, then of doing things easily—in other words, of relaxing. He told how, in the early eighties of the last century, Mercié, the great French sculptor, said to an American student, "Don't try so hard, my son. One must play with art like a child; a sublime child, to be sure, but still a child." Finally he stressed the necessity of loyalty to an ideal, speaking of it as the secret of all progress and saying that we must "steer by loyalty to something—a loyalty to a duty or an obligation; a loyalty to a promise or a friend; a loyalty to a

great ideal—by which we can move in the open sea in all kinds of weather.”

An interesting statement is also given in this pamphlet concerning the Patrons Art Fund, inaugurated by Mr. Willis F. McCook, who at the last Founder's Day celebration offered to give \$10,000 in annual installments of \$1,000 each, for the purchase of paintings for the Carnegie Institute, provided nine other persons would make similar subscriptions. Since that time not only the required nine persons have come forward, but also two more, so that while the fund was instituted with the idea of getting ten subscriptions, it now has twelve, making a very real contribution to the Fine Arts Department of the Institute. Through this fund a painting by Mary Cassatt entitled “Young Women Picking Fruit,” has already been purchased and added to the permanent collection.

The Summer School of the THE LARGEST Chicago Art Institute, with ART SCHOOL classes in drawing, painting, IN THE U. S. A. designing, modelling, etc., opened on July 2 to continue for ten weeks. The regular winter school of the Institute closed in June with the usual annual exhibition of students' work. Numerous prizes were awarded in the exhibition and a high standard of excellence upheld in the work, reflecting the unusual advantages offered by this school, which is one of the largest art schools in the world. Last year the attendance in the various departments was 3,943, of which number over a thousand attended the evening school. Visitors to the recent exhibition in several instances demonstrated in tangible form their appreciation of the work set forth, one by purchasing a painting, another—a representative of one of the leading department stores in the city—by offering employment to the author of one of the exhibits, a work in design.

In this connection it is interesting to know that while several of the regular teachers of the school remained to teach in the Summer School, not a few are spending their vacations in the open, painting from nature. One has taken possession of a log cabin on Gold Hill, Colorado; another is touring the southwest in her car, which she has fitted up as a traveling studio;

while two others, Mr. F. DeForrest Schook and Mr. Frederick Poole, are at Bailey's Harbor, Michigan, instructing the twenty-five ex-service men who have been studying at the Art Institute under the government rehabilitation act and who are fitting themselves for various forms of art-work. These classes will include outdoor sketching in pen and ink, wash drawing, and in oil and water color. Leopold Seyffert, instructor in portraiture, is spending the summer in Switzerland with his family.

In connection with “Better Homes Week” in Chicago “BETTER HOMES WEEK” lectures were given by members of the various trades in Fullerton Hall, the Art Institute, awakening widespread interest. Mr. Lionel Robertson of the Tobey Furniture Company gave a very practical talk, with helpful demonstrations, on “Interior Furnishings for the Home.” Miss Gheen, who was one of the speakers assigned to carry the message of better homes to the people, is an experienced decorator, and she spoke of the importance of artistic home decoration. “Pictures and Picture Framing” was the subject of Miss Helen Parker's talk. Miss Parker is museum instructor in the Art Institute. Mr. Sterling McDonald, of Karpen Brothers, furniture manufacturers, followed Miss Parker with a talk on “Interior Furniture and Furnishings.”

One of the effective methods by which the Art Extension of Illinois promotes its work of bringing beauty into the various communities throughout the state is by the arrangements of exhibitions and lectures which are in constant use and which may be had for a small fee plus the expressage from the last point.

Two splendid collections of paintings have been gotten together by Mr. Ralph Clarkson, the portrait painter, and are sent to places having at least a small but well-lighted gallery. The artists represented are Adam Emory Albright, Edward B. Butler, Frank V. Dudley, F. C. Peyraud, Marie Blanke, Anna L. Stacey, Edgar S. Cameron, Ethel L. Coe, Frederick Victor Poole, Albert H.



Krehbiel, and John F. Stacey. The smaller collection consists of fourteen smaller canvases and is available for places that must use high school auditoriums, club rooms and the like for picture exhibitions. These paintings are by Ralph Clarkson, Walter Ufer, Oliver Dennett Grover, Frederick M. Grant, Carl R. Krafft, Pauline Palmer, Jessie Arms Botke, Lucie Hartrath, William Clussman, Karl Buchr, and the late Charles Francis Browne.

A Sculpture Exhibition has been supplied to the committee by Lorado Taft, together with a paper prepared by him, "Information about Sculptors and their Work." The exhibition consists of 57 carefully selected prints, photographs of the work of Illinois sculptors, and monuments in Illinois. And Miss Katherine Lester, Supervisor of Art in the public schools of Peoria, Illinois, has contributed four lectures on "The Figure in Greek Sculpture": I. The Archaic Period; II. The Transitional Period; III. The Golden Age, Fourth Century; IV. The Golden Age, Fifth Century. This lecture is accompanied by 25 duplicate packages of prints, each package containing 50 different prints. With two persons using one package it is possible to accommodate a group of fifty people at one time.

Besides these exhibitions belonging to the department of fine arts are three which are designed for the assistance of those who contemplate beautifying landscapes for any purpose. The first of these, which is denoted "Exhibit of Landscaping," consists of 40 mounts, 30 by 42 inches. It covers the needs of small residence lots, large residence tracts, parkways along public streets, and adjoining suburban railway lines, school grounds, small parks, etc. The material was secured through the cooperation of various individuals and a special contribution was made by O. C. Simonds & Co., landscape architects of Chicago.

The Exhibition of Community Schools consists of photographs of modern school buildings, chiefly in community high school districts. It aims to present good examples of school architecture, to promote a wider use of the school plant, and to show how beautiful and attractive the grounds may be made by proper planting.

The Exhibition of Parks, Playgrounds,

Field Houses and Community Buildings covers, in a manner similar to the last named group, the needs of smaller communities and falls under the classification of the work treated in last month's article and is ably promoted by Mrs. Mary Aleshire of Plymouth, Illinois.

J. C. C.

AN ART MUSEUM FOR WESTFIELD, a little town of Massachusetts, of 20,000 inhabitants, is to have an art museum as a part of an Athenaeum group. It is through the generosity of Mrs. Florence Rand Lang, of Montclair, N. J., a native of Westfield, that this addition to the Athenaeum is made possible, \$50,000 having been offered by her for this purpose.

This town seems to have been uncommonly fortunate in its friends. The late Milton B. Whitney left to the Westfield Athenaeum \$80,000, three-fourths of which is to be used for a building to be known as the Whitney Public Library. The remainder became a trust fund for the maintenance of the building. This legacy, with its interest accumulations, now amounts to about \$110,000. The Whitney Library will be the dominating feature of the Athenaeum, and these added gifts will make it possible to develop the broader purposes of what an Athenaeum should be. It is the intention of the directors of the Athenaeum to secure plans which will combine these three projects—that is, the Athenaeum, the Library and the Art Museum—into a harmonious group of buildings, and to begin construction as soon as building conditions will permit.

EGYPTIAN DECORATIONS IN A SHRINE TEMPLE It is interesting to note, in connection with the recent Shriners' conclave held in Washington, that one of this organization's largest temples, Murat's Temple Mosque in Indianapolis, has been recently decorated by Helen Jacoby, an artist of that city and a former pupil of the Federal School of Commercial Designing, Minneapolis.

The decorations consist of a frieze 6 feet high and 200 feet long around the walls of the auditorium, Egyptian in character and depicting the ancient gods, processions of



SECTION OF A FRIEZE PAINTED BY HELEN JACOBY FOR MURAT'S TEMPLE MOSQUE,  
MYSTIC SHRINE, INDIANAPOLIS

priests and warriors and a phase of the Egyptian "Judgment Day," where the heart is weighed in the balance against a feather. Osiris, perhaps the best known Egyptian god, is pictured in the frieze in the center of the side wall, and near the east end of the long wall, in front of Khnum, God of the beginning, and Anubis, who was a guide, sits Tut-ankh-amun receiving gifts from his stewards. This portrayal of the ancient Pharaoh is especially interesting because, at the time the designs were made, the tomb of the king had not been discovered. The original from which the portrait was made was painted on the walls of the tomb of Huy, his Viceroy.

The figures of the friezes are painted in bright colors on canvas with a background of antique gold. The paintings form the dominant feature of the elaborate decoration and give distinctive character to the auditorium. A portion of this frieze is reproduced above.

An Exhibition of Sculpture and Paintings assembled by the Fellowship of the Pennsylvania Academy of Fine Arts, the oldest and perhaps the most distinguished art institution in America, opened on the Million Dollar Pier, Atlantic City, on June 16 and will continue until September 8.

Three hundred paintings in oil, water color, black and white, and several exhibitions of sculpture have been especially selected by the jury of the Fellowship, and the exhibition comprises examples of the

best work of such well-known artists as Joseph Pennell, Charles Gaffly, Albert Laessle, Martha Walter, George Harding, Richard Blossom Farley, Morris Pancoast, Cornelia Whitchurst, Joseph Pearson, Albert Rosenthal, Jessie Wilcox Smith and Elizabeth Shippen Green Elliott.

The paintings as well as the bronzes have been chosen with a view to filling the needs of the city cottager or that of the owner of a country home. While many of the paintings are priced as high as \$5,000 and upwards, the majority are of small or medium size and well within the monetary reach of the public they are destined to attract.

The Exposition Management has also arranged other exhibitions in connection with Industrial Art, one by the Pennsylvania Museum and School of Industrial Art and a reproduction, designed by the Egyptologists of the University of Pennsylvania, of a royal Egyptian palace typical of the period three thousand years ago.

The Art Alliance of Trenton, in cooperation with the Garden Club and the Dahlia Society of that city, held an interesting Flower Show in early June. The exhibition, "Pictures of Flowers and Gardens," sent out by the American Federation of Arts in cooperation with the Garden Clubs of America, was shown with the flowers and attracted a great deal of attention. This exhibition has been displayed in connection with other flower and garden shows with great success. During the

month of March it was set forth in Syracuse in the Museum of Fine Arts in connection with a garden show. From Trenton it went to Newport, Rhode Island, for display the latter part of June when the Garden Clubs of America held their annual convention there.

In May the Trenton Art Alliance held a successful Manufacturers and Designers Exhibition which was attended by over 5,000 persons. One of the main features of this exhibition was the collection of lace of the seventeenth and eighteenth centuries assembled by the New York Needle and Bobbin Club and circulated by the American Federation of Arts. While this exhibition was in progress special meetings were arranged at which experts from out of town spoke on subjects pertaining to Industrial Art. Among these were Mr. Charles R. Richards, formerly of Cooper Union, New York, and Mr. W. Frank Purdy, of the Grand Central Galleries and the Solon Borghum School of Sculpture.

Twenty-two industrial art N. Y. SCHOOL scholarships have just been ART LEAGUE awarded by the School Art SCHOLARSHIPS League to the most gifted students in the city high schools. These young men and women are members of the graduating classes in nineteen high schools and the winners of the scholarships are to enter upon their advanced work in the New York School of Fine and Applied Art and the Art Department of Pratt Institute in September. Each scholarship pays the fees of the student for a year of professional study in costume illustration, commercial design, textile design, interior decoration or a general art course.

The following high schools are represented: George Washington, Washington Irving, Stuyvesant, Wadleigh, Evander Childs, Morris, Bay Ridge, Flushing, Curtis, Girls, Eastern District, Erasmus Hall, Girls Commercial, Manual Training, Bryant, Jamaica, Boys Commercial, Bushwick and Newtown.

The plan followed is unique in its method of cooperation between the art schools, the high schools and the School Art League. The art schools aid by making a generous reduction of their fees to these gifted students, while the high school art departments and the School Art League combine

to defray the necessary expenses. The chairman of the Scholarship Committee is Mrs. Laurent Oppenheim. The League secures its contributions through this committee, and among the members are Mrs. John W. Alexander, Mrs. Martin Vogel, Miss Florence N. Levy, Mrs. E. C. Henderson, Miss Ellen J. Stone, Mrs. William O. Thompson. The Art Committee of Sorosis Club has generously helped to carry on the work and also the Study Club. Prominent business firms such as Cheney Brothers, Abraham & Straus, Dairyman's League, Poster Advertising Company, etc., have shown their interest by contributing to this fund.

F. N. L.

In the presence of H. R. H. INTERNATIONAL the Hereditary Prince, the EXHIBITION OF first International Exhibition DECORATIVE of Decorative Arts was ARTS AT MONZA opened at Monza, Italy,

May 23. The event was of peculiar importance owing to the vastness of the programme undertaken by the Organizing Committee, which has been most commendably carried out. The Exhibition is being held in the magnificent environment afforded by the old Royal Palace at Monza. On the ground floor, the exhibits of almost all the Italian publishers form a highly interesting and comprehensive view of Italian books. This is followed by a display of architectural, monumental, decorative and civic designs. In one of the rooms on the first floor we find the goldsmith's craft well represented and, in another, sacred art. Exhibits from the various regions of Italy are here shown and give a very good idea of the renewed fervor with which work is pursued and of the new and instinctive passion for art among our people. The foreign sections serve to set off the Italian exhibits to advantage. Many nations are represented, vying worthily with each other; Roumania and Poland, France and Belgium, Czecho-Slovakia and Hungary; Sweden and Austria, England and Holland, and also Japan.

On the third floor is a no less interesting exhibit of Italian book illustrators and decorators.

As will be seen from this short account, the first International Exhibition of Decora-



tive Arts at Monza affords ample subject-matter for study for all who are interested in the development of modern decorative art or in the renaissance of the various nations after the Great War.

FRANCESCO CHIAPPELLI.

Florence.

A NEW TRAVELING SCHOLARSHIP

The Ethel Morrison Van Derlip Traveling Scholarship has been awarded, for the first time, to Miss Myrtle Fisk, of Helena, Montana, and will permit her to travel and study abroad for a period of one year. Miss Fisk has studied at the Minneapolis School of Art for the past four years, and has specialized in sculpture.

This scholarship was created by the bequest of the late Ethel Morrison Van Derlip, who provided that a sum not to exceed \$2,000 might be appropriated for a traveling scholarship, at the discretion of the Trustees of the Minneapolis Society of Fine Arts from an income which was bequeathed to the Minneapolis School of Art for the purposes of promoting and developing the School. The provisions of the scholarship are, however, that it will be awarded only in the case of a student displaying high personal character, diligence and application in work, and artistic ability of exceptional promise, and who has suitably completed the full three year course prescribed by the school.

As compared with other scholarships offered to students in the Fine Arts throughout the United States, this scholarship is one of the most important now offered in the country. In announcing the awarding of this important scholarship, it is of interest to note that the Minneapolis School of Art occupies an enviable position among the art schools of the country. It is by no means a new school, having operated since 1886. For many years its students have not failed to secure one or more of the competitive scholarships offered by the Art Students' League of New York, and this year they were awarded three out of the ten allowed to the whole country. It occupies a building designed for its own purposes and admirably equipped, situated in the same park with the Minneapolis Institute of Arts, and its reputation has

been such as to attract students from practically every state in the Union, and its enrollment now includes students from foreign countries.

Additions of great importance have just been made to the permanent exhibits in the Print Department of the San Francisco Museum of Art, Palace of Fine Arts, through the generosity of Charles Templeton Crocker, who has presented the Museum with a rare collection of etchings, engravings and mezzotints by old and modern masters. These prints have been installed by Director Laurvik in the room which will henceforth be devoted to a permanent exposition of works by the great American and European masters of graphic art.

Among these is a very fine impression of Rembrandt's famous plate depicting the "Sacrifice of Isaac," which is a revelation of the artist's mastery of all the resources of the very difficult art of etching, as well as of his unerring sense of composition and of that dramatic interest that is the natural expression of the poet's understanding of the conflict between religious devotion and fatherly love.

How thoroughly the Dutch artist exploited all the possibilities of etching three hundred years ago is revealed by comparing this beautiful print with a very characteristic example of Zorn as represented in his portrait of a Swedish peasant from the Balkari country, which brings the art up to the present as practiced by one of the two or three really great masters of etching since Rembrandt. Zorn has expressed in these etchings, newly installed, a distinct sense of modernity, and they mark him as true interpreter of his time. No less interesting and important in the realm of graphic art is the monumental figure of Dürer, who gave to engraving and woodcuts a character all their own. This is admirably illustrated in the unusually fine impressions of the "Little" and "The Great War Horse," presented by Mr. Crocker. Executed in 1505, they remain unrivaled examples of masterly execution and expressive draftsmanship that have continued to be the admiration and inspiration of successive generations of artists.

Another masterpiece is the remarkably fine impression of the rare mezzotint "Portrait of Titian" by J. Thomas of Ypres, one of the earliest known mezzotinters, who is supposed to have learned his art from Prince Rupert in 1657.

In strong contrast with the rich, velvety tones of the foregoing is a delicate, elusive lithograph "study" of a lady seated, by Whistler. This is an exceptionally beautiful impression of one of twelve proofs of this subject which for a long time was erroneously supposed to be a portrait of Mme. Sarah Bernhardt, and will undoubtedly prove to be one of the choicest possessions of the Print Department of the Museum.

L. E. T.

THE most important collection of the works of Jean Louis Forain, the French master of caricature, which has ever been presented to the public, was shown at the Carnegie Institute, Pittsburgh, from April 26 to June 17. This collection was assembled by Homer Saint-Gaudens, Director of Fine Arts at Carnegie, and Guillaume Lerolle, the European representative of the Institute. Most of the one hundred and seventy-one works included in the exhibition were etchings and drawings.

Forain was born in Rheims in 1852. He never attended an art school, and, in fact, received very little formal education of any kind. On a visit to one of the libraries of Paris to copy drawings he "met" Goya, and it was the great Spanish painter's work which confirmed Forain in his desire to be an artist. He has recently been elected a member of the French Academy.

In 1879 the critic J. K. Huysman became interested in Forain's works and entered with him upon a life-long friendship. They began their invectives and ridicule against the modern world, the one as an art critic and the other as an artist. For over forty years Forain has produced telling illustrations for prominent magazines and newspapers of France. In his drawings and etchings he has sought out and truthfully portrayed life in the highways and byways of France—the boulevards, cafes, dance halls, theatres, art galleries, restaurants, rooms of vice and homes of virtue. His war etchings, very wonderful compositions,

which appeared in *L'Opinion* and *Le Figaro*, crystallized and expressed the ardent patriotism of his countrymen.

Forain, who is one of the greatest living etchers and draughtsmen, is unique and strongly individual and stands out among the artists of the world today as a caustic commentator and a genius.

An exhibition of the works EXHIBITION BY of two of Whistler's pupils, WHISTLER'S Walter and H. Greaves, was PUPILS held during the past season at the Goupil Gallery, London. The chief feature of the exhibition was a series of large water-color "Views of Old Chelsea," signed by the two brothers, which rendered in a singularly faithful manner the Thames riverside at Chelsea and Hammersmith. The impression made by Walter Greaves' remarkable painting of "Hammersmith Bridge on Boat-Race Day," exhibited in last year's Royal Academy, that here was an artist who was a strong, original personality in art, quite apart from Whistler's influence, was strengthened by the Chelsea drawings. These were almost monochrome with a faint wash of color but admirably careful and accurate, with the figures, looking quaint to us in their mid-Victorian dress, effectively introduced.

Walter Greaves was in attendance one day during the exhibition, and the writer, talking with him before these paintings, dating from a time when, as he said, the riverside life was full of movement and color, was carried back to another world than ours and perhaps, in many ways, a pleasanter one to live in—a world from which, as Mr. Greaves remarked, referring to Whistler, his brother and others, all were gone, only himself left behind. "As a boy," said he, "I used to row up Chelsea Creek which flowed from the Thames at Chelsea to Kensington, under Stanley and Stamford bridges. It was very quaint and pretty on the Fulham side of the creek, with the trees and market gardens, and the old house where Nell Gwynne lived, at the back of which were the Fulham meadows, noted for snipe-shooting."

The creek, even then narrow, has since been filled in and Chelsea station placed on its site; and many of the old riverside taverns have now gone, such as "The

Black Lion" in Church Street, the "Magpie and Stump" in Cheyne Walk, and "The Swan Tavern," where Whistler would often go of an evening late to take notes for his nocturnes.

Mr. Greaves mentioned Cremone Gardens, which appeared in his drawings and etchings; with a figure very like himself or his brother, "What with guns firing, flags flying, bands playing and the immense crowd of people, Chelsea was pretty lively on the occasion of its annual Regatta. The 'Adam and Eve,' the headquarters of the sports, was crammed with people, and one wondered how it stood the strain of such a weight, being a very old building. The old church entered into the gaiety, flying the white ensign at the top of its tower; and of course the old Battersea bridge had its share of the crowd, as likewise the steamboat pier, which put the finishing touch to the scene."

This picturesque old wooden Battersea bridge, long since gone, appeared more than once in the drawings, as well as the taverns, "The Black Lion," "The Cricketers," and the "Adam and Eve" in Duke Street, which backed on to the river, and the Old Chelsea Church, which happily still remains.

The "Chelsea Regatta," a large oil painting, one of the most remarkable paintings shown, was to be compared, in its detail and delight in the material offered, with the "Hammersmith Bridge" which has now been acquired for the Chantrey Collection. The nocturne, "Saw Mills, Battersea, Moonlight," the whole scene bathed in exquisite blues, was a delightful vision, but far nearer to Whistler than the two paintings mentioned just previously, which seemed the expression of individual temperament.

What a delightful life it must have been in Chelsea of those old days, when, as Mr. Greaves said, "Whistler was continually in and out of our house, and all his spare time loved to be on the river," often spending whole nights on the water, especially moonlight nights; when Lloyd George had not yet produced his Budget with its "refreshing fruit," when war was yet a dim cloud on the horizon, income tax not yet a nightmare to the taxpayer, and the realm of art not yet invaded by Futurism, Cubism, or Vorticism.

S. B.

## BOOK REVIEWS

THE FUTURE OF PAINTING, by Willard Huntington Wright. B. W. Huebsch, Inc., New York City, Publishers. Price, \$1.00.

Whatever may be said for or against this little volume, none will deny that the author's viewpoint is unique. His claim is that modernist painting is in reality an art of color and that, once the world is brought to realize that the modern colorist is not attempting to usurp the prerogatives of painting, the causes of animosity and dissension will have been removed and misunderstanding will disappear. "Sculpture as a creative art," he declares, "died with Michael Angelo, because he exhausted its possibilities as an aesthetic medium." "In Rubens," he says, "the art of oil painting, as a living creative factor, culminated"; so that there are no longer any problems, either technical or aesthetic, confronting the painter, and the art, therefore, is dead. He then attempts to show that the art of painting is not an art of color, that it is an art of drawing, modeling in monochrome, on which color is superimposed, whereas modern painting—erroneously, according to him, so termed—has solely to do with color aside from form and therefore outside the realm of painting.

The new art, he maintains, is striving for an intensity of effect, in answer to the world demand for more powerful aesthetic stimuli—a demand brought forth by "the new conditions of modern life which tend to deaden the mind, through the senses, to the subtleties of minute variations of grays, the monotonies of simple melodies and rhythms, and similar manifestations of a day when febrile living had not blunted the sensibilities." What a charge to bring against the present generation! In the very next breath, however, he declares that the truth is that today only painters are vitally interested in painting as an art. Why, then, do works by the great masters sell for upwards of half a million dollars? How is it, then, that the painters of today are able to make a living? On what, may we ask, are the dealers in paintings depending for an income? Surely the purchasers of paintings are not, for the most part, painters.

The reason Mr. Wright ascribes for the animosity of the academic painter for the



modernist is that he sees in this new art a dangerous rival; because he is not up to date; because he is still living in his own little cave, unaware that the world has made progress and that the complexity and noise of the present day life has so blunted man's sensibilities that he can no longer be attracted save by that which shocks his sensibilities. Painting today, he declares, is emotionally impotent. Yet, even so, Mr. Wright admits that the new art of color can never replace the older art of painting, or at least not so long as it strives to fulfil a decorative function, for he rightly says that the 'art of color' does not belong in the home; that it is not an unobtrusive form of beauty which can be enjoyed or ignored at will; that it is inappropriate as a constant accompaniment or background to our everyday existence; that it is distinctly an entertainment art form which can be endured only at intervals and for a limited time; that when an admirer of academic painting remarks that he would go insane if he had to live day in and day out with one of these 'modern' canvases he is stating (in exaggerated terms) a simple and obvious truth." Quite unexpectedly we find ourselves thoroughly in agreement with the author. Again, when he says there is no future for this art as painting, we concur, but we do not hold, with him, that "a single gray, black or white line is incapable of producing pleasing physical reaction."

In his final chapter Mr. Wright takes up the future of the art, the medium of which, he believes, is that of light. "The art of color," he says, "will be a new art only in medium; and until the day comes when an artist is great enough to express the profound form of a Rubens, or a Michael Angelo, through this modern medium of light, the art of color will remain inferior to the other arts."

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The Art Association of Fort Worth, Texas, has received through the Ranger Foundation a painting by Ernest L. Blumenschein, entitled "The Gift." The Thirteenth Annual Exhibition of paintings by Texas artists, which was held in June under the auspices of this association, is reported to have been a very creditable show.

## ITEMS

The Trustees of the Carnegie Institute of Technology, Pittsburgh, last year established a perpetual night scholarship as a memorial to the late Arthur Watson Sparks, formerly professor of painting and head of the Department of Painting and Illustration. Lately one of Mr. Spark's paintings, "Rankin Furnace, Pittsburgh," was presented to the Institute in memory of Mr. Sparks, by his friend Patrick J. Byrne; and now a little pamphlet has been published by the Institute making an announcement and containing a sympathetic appreciation of Mr. Sparks, his art and his life, by Mr. Byrne—all three beautiful tributes to one who was a devotee of art, a prophet and painter. The frontispiece of the little pamphlet is an excellent drawing of Mr. Sparks by V. Nesbert. Reproductions of Mr. Sparks' works are to be found on almost every page, supplementing the text.

The Los Angeles Museum opened on June 3rd, an exhibition of Water Colors, Pastels, Illustrations, Etchings and Drawings by members of the Salmagundi Club of New York. The collection comprises 185 exhibits.

The Salmagundi Club was organized in New York in 1871. Its membership consists of painters, sculptors, architects, engineers, illustrators, musicians, authors and amateurs of art. The exhibition which is now in the west is that which was held in New York, April 8 to 25, and was secured by the Director, Mr. William A. Bryan, on a recent trip to New York.

George Walter Vincent Smith, who died recently at the age of 90, was the donor and director of the Springfield Art Museum at Springfield, Mass. Mr. Smith had been engaged in collecting for nearly seventy years and was actively planning at the time of his death an addition to the Museum, to house that part of his large collection for which there was not sufficient room. Mr. Smith was a man of emphatic views and fixed ideals and devoted himself to a single purpose throughout a long life as few men have done. A very interesting portrait of Mr. and Mrs. Smith, by Thomas Waterman Wood, hangs in the Museum.

## MONTHLY COMPETITIONS BEAUX ARTS INSTITUTE OF DESIGN

**T**HE SUBJECT of the ninth problem of the current season issued by the *Mural Painting Department* of the Beaux Arts Institute of Design was "Mosaics for the Walls of a Church." A large modern church, built in the grand and simple style of an Early Christian basilica, will, like its Italian prototype, rely to a great extent for its rich effect, upon its mural decorations, which, in this case, are to be executed in mosaic. The clerestory wall above the arcade that separates the nave from the side aisles affords a large surface for such decoration. The mosaics designed for this clerestory wall should depict scenes from the Old Testament and should cover the entire wall surface. Eighteen sketches of remarkably good quality were submitted for judgment, and six medals and a number of mentions were awarded by a jury consisting of Messrs. Henry R. Sedgwick, Thomas H. Ellett, Duncan Smith, Edwin C. Taylor, Robert K. Ryland and Herman T. Sehladernmundt. The recipients of medals were as follows:

*First Medal:* Carl A. Tollefson, A. B. McCutcheon, Yale School of Fine Arts, New Haven. *Second Medal:* Josephine Glaser, N. Y. City; Reyna Ullman, Max R. Woodson, and Richard I. Mathews, Yale School of Fine Arts, New Haven.

The tenth and final problem in this department, called for a large five-fold screen, to be placed before the service door in the dining room of a country club. The walls of the room are painted a pale apple green, and the hangings are of flowered chintzes in which Persian motives have been used. The screen should also show a certain amount of Persian influence and be light and gay in color, enriched with figures and landscapes pictured after the manner of the Persian miniatures. Five excellent sketches were submitted to a jury composed of Messrs. Whitney Warren, Henry R. Sedgwick, Duncan Smith, Jay Van Everen and William De Leftwich Dodge. The following medals were awarded:

*First Medal:* Josephine Glaser, N. Y. City; Bert Kadish, Brooklyn, N. Y. *Second Medal:* Ada Rasario, N. Y. City; George

Bergen, Art Students' League of New York.

The *Department of Sculpture* gave out as the subject of its ninth problem "A Statue," commemorating the twenty-fifth anniversary of the formation of the City of Greater New York, to be erected on a site in Battery Park, overlooking the bay. Thirteen sketches were submitted and a jury, composed of Messrs. Henry R. Sedgwick, Thomas H. Ellett, John Gregory, Edward F. Sanford, Jr., Charles G. Peters, Edward McCartan, F. Lynn Jenkins and Henry Hering, made the following awards:

*First Mention:* C. Luini; *Second Mention:* L. Worswick, H. Albrizio.

*Life Modeling Classes:* Mr. Salvatore Bilotti's Class—First Mention, A. Block; Second Mention, B. Piecirilli. Mr. Edward F. Sanford's Class—First Mention, C. Luini; Second Mention, C. Luini, H. Gross.

*Architectural Ornament:* Mr. Charles G. Peter's Class (Louis XV)—Second Medal, P. Fjelde; First Mention, M. Malanotte, H. Perron, I. Crisafulli; Second Mention, A. Luechesi.

The tenth competition in this department was for a lunette over the principal entrance to a small church, depicting "The Nativity"; any style might be chosen and the lunette could be round or pointed. Eleven sketches were submitted and a jury, consisting of Messrs. Whitney Warren, Henry R. Sedgwick, John Gregory, Ulrie H. Ellerhusen, Charles G. Peters, Edward McCartan and Adolph A. Weinman, made the following awards:

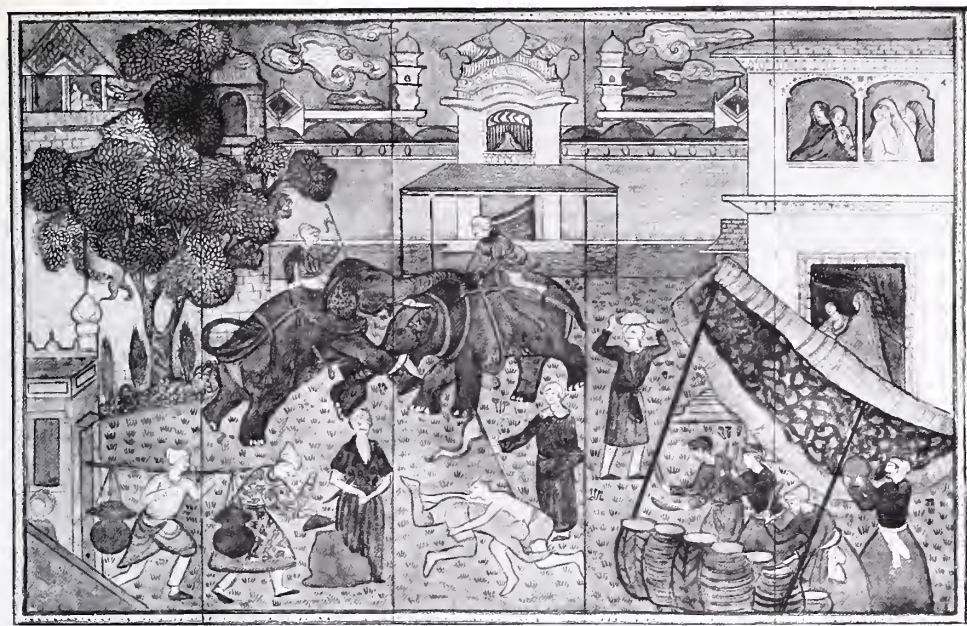
*Second Medal:* Lloyd Worswick. *First Mention:* M. Horn. *Second Mention:* C. Luini.

*Life Modeling Classes:* Morning Life Class—Second Medal, A. Block; First Mention, B. Piecirilli, F. A. Williams; Second Mention; L. Worswick. Evening Life Class—First Mention; F. M. Boyland; Second Mention; H. McGarvey.

*Architectural Ornament:* Mr. Charles G. Peter's Class—Second Medal; M. Malanotte, I. Crisafulli; First Mention, C. M. Chamberlain.

The *Department of Interior Decoration* issued two programmes. The first called

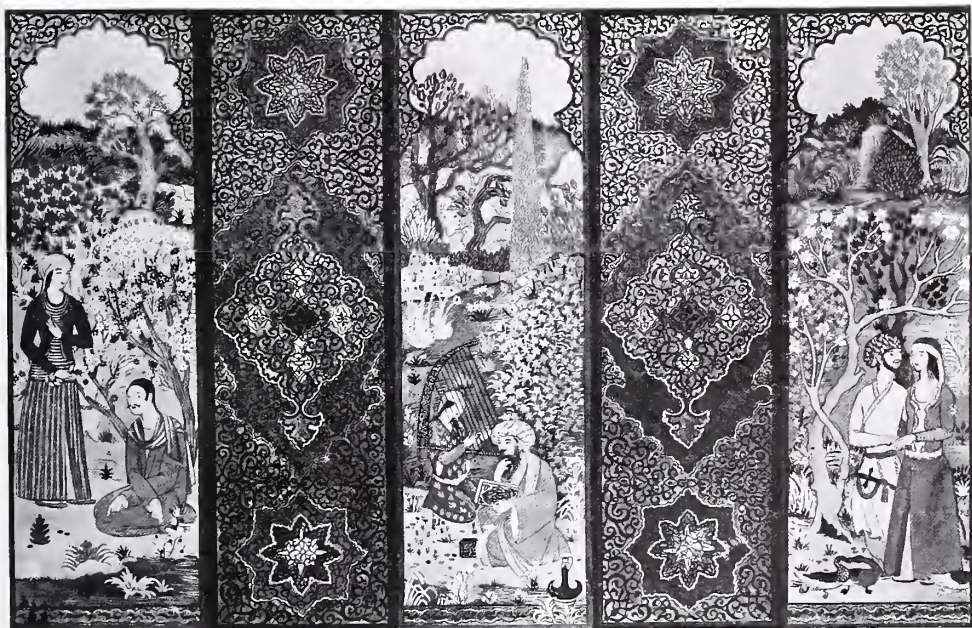




A SCREEN

FIRST MEDAL

JOSEPHINE GLASER



A SCREEN

FIRST MEDAL

BERT KADISH



for "A Living Room in a Private House at a Winter Resort," to be largely open to the outside air on one side at least and to be without fireplace. Fourteen designs were submitted and the awards were as follows:

*First Mention:* Elizabeth Burkhardt, Carnegie Institute of Technology, Pittsburgh.

*Second Mention:* Frances W. Burrows, Vivian M. Boyd and Joseph Durso, Carnegie Institute of Technology, Pittsburgh; Thornton Fuller, Atelier Denver, Denver; T. S. Fields, Marian E. Fogg, Lloyd Van Seiver and Ruth V. Hall, Pennsylvania Museum and School of Industrial Art, Philadelphia.

For the problem in elements the subject

given was "The Chimney Breast." This problem called for a study of the decoration of the whole chimney breast, mantel-piece, fire irons, *garniture le chemine*, over-mantel treatment, panelling, trophies, mirrors, tapestries, paintings, etc., and the cornice of the room. Ten designs were submitted and the following awards were made: *Second Mention:* W. G. Dieter, Carnegie Institute of Technology, Pittsburgh; Paul R. MacAlister, Yale University, New Haven.

The jury for both competitions consisted of Messrs. Ernest F. Tyler, James W. O'Connor, Henry F. Bultitude and Miss Grace B. Cross.

## OF SPECIAL NOTE

Some time ago Mr. William R. Nelson of the *Kansas City Star*, died, leaving his art collection to the city and directing that after the death of his wife and daughter the proceeds of his estate should become a trust fund, the income of which was to be used for the purchase of additional works of art. Mr. Nelson, however, made no provision for housing the collection, leaving that to others.

Now another public-spirited citizen of Kansas City, the late Frank Rozzelle, ex-police commissioner and city counselor, has left \$200,000 to a fund for a suitable building to house these art treasures. This is another significant step in Kansas City's art progress and is a striking instance of public spirit and generosity, inasmuch as it seems to have no selfish end but magnifies and makes available to the public the gift of another.

Two notable paintings have recently been added to the permanent collection of the Baltimore Museum of Art, one "The Road to Narragansett," by the late S. Edwin Whiteman, a broadly painted landscape with a glimpse of water in the distance; the other, "Brooding Silence," by John F. Carlson, depicting the deep woods with many-hued dark tree trunks silhouetted against the snow which has sifted through the overlapping branches. The Whiteman painting was presented to the Museum by a group of the artist's friends, headed by Mr. Frederick Gottlieb, while the painting by Carlson was purchased by the National

Academy of Design from its recent Annual Exhibition with income from the Henry W. Ranger Fund and comes to the Museum through this medium.

Henry K. McGoodwin, well-known architect, has been appointed Head of the Department of Architecture and Chairman of the Faculty of the College of Fine Arts at Carnegie Institute of Technology, Pittsburgh. He will succeed Prof. Harry Sternfeld, Acting Head of the Architectural Department, and E. Raymond Bossange, Director of the College of Fine Arts. Professor Sternfeld has accepted an appointment as Professor of Architecture at Pennsylvania. Director Bossange, also a well-known architect, goes to Princeton University as head of the Department of Architecture. Mr. McGoodwin's choice is a reappointment, as he was acting Dean of the College of Fine Arts and Head of the Department of Architecture when he left the institution five years ago, retiring to practice his profession and to regain health.

A bust of the late William M. Chase has been presented to New York University by ninety-two American artists who were former pupils of Mr. Chase. A committee, of which Charles W. Hawthorne was chairman and W. Francklyn Paris was treasurer, had charge of the presentation. The bust is the work of Albin Polasek, head of the Department of Sculpture of the Chicago Art Institute, and a former fellow in Sculpture of the American Academy in Rome.

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SEPTEMBER, 1923

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BY

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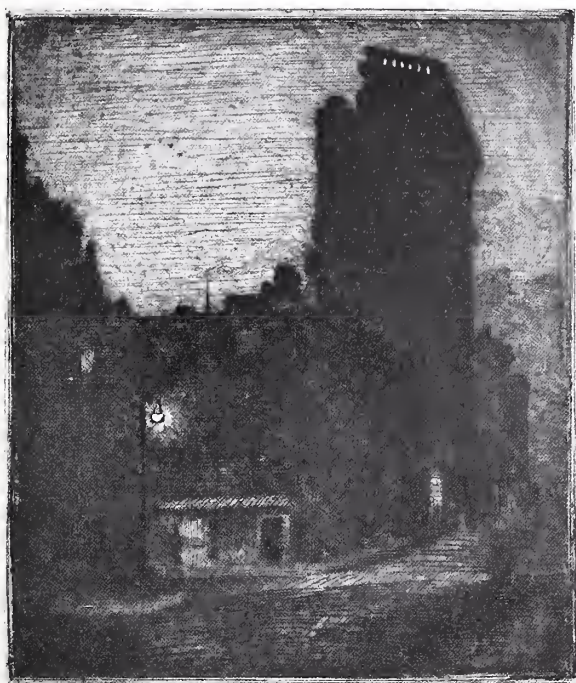
PHILADELPHIA, PENNSYLVANIA

# THE AMERICAN MAGAZINE OF ART

VOLUME XIV

SEPTEMBER, 1923

NUMBER 9



NOCTURNE

AN ETCHING BY EDITH NANKWELL

## A YEAR'S EXPERIENCE IN PRACTICAL TEACHING

BY JOSEPH PENNELL

**I** DID not want to write this article and for a long time did my best not to.

It is quite true that I suggested it should be written, and I even suggested the "authorities" who should write it, but they refused, or excused themselves, or paid no attention to the matter, so I have had to do it myself and do it in my own way, as I have done my year's teaching.

For ages I have been preaching, in a wilderness, to art schools and art teachers and art departments in universities from Boston to

San Francisco, from St. Paul to New Orleans, that this country needs practical instruction in the graphic arts. And though every city, almost every village, has an art school where the students, it is stated in the prospectuses, may learn: painting, first and always; next illustration, and "how to make big money;" then murals, the hope of all, or wood cutting, sculpture, the whole range, field, gamut of the fine and applied arts, almost instantly; still during all these years I have been receiving letters from all over the

country, from pupils, though mostly from graduates, of almost all the prominent art schools, saying, "I have attended the — Art School. I went through four years of it, and now I am stranded, for I do not know what to do with what I have learned of drawing and painting. I cannot make a living, save by teaching." Now I know perfectly well that some of the alumni of the Roman School, some of the students who have won European Scholarships, some who have stayed at home, have made names for themselves, and even a living out of art, but I venture to say that all of them would have done as well, and many of them better, if there had been no school or studentship abroad to fall back upon and if they had made their own way as my contemporaries had to—and they still lead art in this country and will as long as they live.

I do believe absolutely that it is necessary to have real schools here, and then for a student to go to Europe, if only to learn that "the new art" is dead and the old art is alive; if only to use his eyes and to learn that art is the hardest, worst paid work, and not the easiest way of passing the time and of making a fortune. But I thought I should never have a chance to make others practice what I have preached since I was old enough to know anything. I tried to get the National Academy to take up the teaching of the graphic arts and they threw me a lectureship, whereat I talked, at the most, six hours a year and found that, though every student of every race and color who attended the classes knew all about murals and knew they were going to make fortune and fame painting them, few had the slightest idea how they were going to exist till they had painted them—save by the benevolence of studentships and prizes, which only one a year could win. What the other four hundred or four thousand pupils do, or don't do, don't matter. There was a scheme for a practical craft school in Philadelphia, and it went the way of all things in Philadelphia. In Chicago I did get the Art Institute to start a class in lithography—they had one in etching—and I know not how many pupils have done anything since they left it. The director made overtures to me to come out to Chicago for three months to teach everything in that time about the graphic arts, but the funds to be

allotted to pump me dry in that period must have gone somewhere else for I heard no more of it.

I have seen most American schools, practical and unpractical, as well as those abroad, and lectured in them too, but never really taught. I thought I should never get the opportunity, till one day, a year ago, the Board of Directors of the Art Students' League of New York came to me and asked me to take their etching class and start one in lithography, as a beginning to a Department of the Graphic Arts. Mr. F. W. Goudy was already lecturing on design and printing at the League, and there were classes in illustration. I accepted and started for Europe, for I wanted to see what was being done in the best schools over there since the war, and I visited those of England and Germany again. I had seen them all before, but I wanted to freshen up, for I do not believe that one can evolve the best methods of work from one's ignorance, or the fact that what goes in Europe won't go here—as I am everlastingly told by people, all authorities, all too ignorant and stupid and hide-bound to keep their mouths shut, and when they open them only proving it, or else, out of the depths of their conceit, prating of uplift, message and mission, the birthplaces of all the "isms" and their progeny, "incompetence."

As soon as I got back I went to work, cleaning up and cleaning out the antiquated machinery and furnishings at the League, and had up-to-date presses put in, a copper plate press, an American one made by Mr. Sturges of Chicago, and a lithograph press (lent me by Mr. Haywood, the lithographer) for I knew the first thing was to get in with "the trade" but not "the union." I know of but one school in the United States, the Ohio Mechanics Institute of Cincinnati, in which the machinery and outfit are anything but a joke.

The next thing was to get the pupils. Some thirty, I think it was, applied. I certainly had it borne in upon me that I was not the drawing attraction that the Directors of the School, and I especially, thought I was going to be. Out of that thirty I selected about a dozen, and so doing I put in practice what I had learned in Germany in the Book Work School in Leipzig, where no pupil is admitted who has not

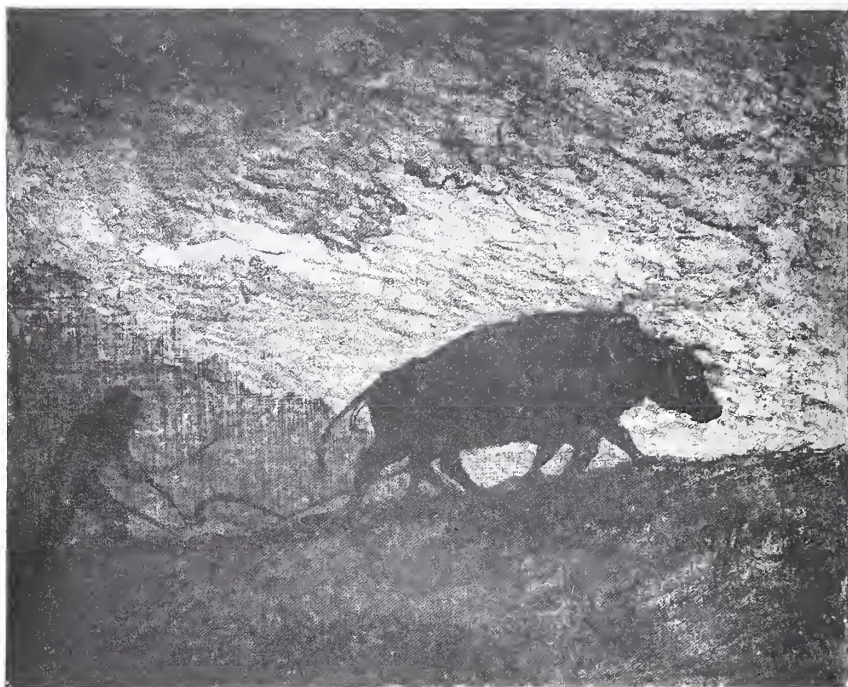




PORTRAIT—A LITHOGRAPH BY HELEN T. REINTHALER



DRYPOINT—FIRST PLATE MADE AND PRINTED BY MAZIE HOWELL



FLOUGHING

SOFT GROUND ETCHING

E. C. FITSCH

a diploma from a German Gymnasium (High School) and has not been through an art school or academy. This weeding out, and I may have made mistakes, rather surprised the League, but those who were chosen, showed, by their work, they had done something. Most of them were old League students, the rest came from all over the country from New Orleans to Seattle, including, Kansas City! Disabled soldiers, gents who did not want to do anything but learn everything in a minute, real ladies, and all sorts of other things. I got them together and gave them my first talk (I did not have time for any more talking) and I said: "There are two things you can not do in this class; one, try to make prints like mine. The other, if you have nothing to say, or don't want to say or do anything, go into some other class and do it."

I found out in five minutes that, with few exceptions, they were blankly ignorant of everything that had been done in the past in etching and lithography, though they were thoroughly up on the modern best sellers and what they thought fashionables

of the moment. I showed them first how to lay an etching ground and told them when it was ready to draw something on it, for there was one thing I wanted to find out, whether the American student has nothing to say, save in imitation of the popularity of the moment, or whether shown how to do things, instead of being given critical pap, I could wake them up and make them work. I did. Maybe, however, there is something in the fact that, "one must have students who want to learn and a teacher who wants to teach them, for both to get on." Continually, too, in New York there are exhibitions to be seen and avoided, and by sending or taking them to shows, these students found out there were more ways of doing things and more things worth doing and seeing that they could find out outside an art school than in it.

The Whistler Show of Etchings was open at the New York Public Library, and I took them there and told them something of Whistler's methods which they had till then thought out of fashion. The next week

there were a number of copper plates drawn on, as well as inquiries as to when the lithograph class was going to start, from a couple of ladies, one of whom expected in the first lesson to make, print and stick it up in Newark a poster, not a bill board; and another who thought that day to revolu-

In fact I tried to make them see as well as use their brains, and above all their hands, for the arts are all handicraft. Every week some new method of etching and engraving was shown, and they were made to carry it out. Every succeeding week they drew, bit, and printed the plates they made them-



BEAUTY IN THE BARGAIN BASEMENT. BESSIE M. BREWER

tionize the colored fashion plates in the *Ladies' Home Journal* or something of the sort she had been brought up on or been brought down to—which I learned later is the ideal and idea of illustration classes and the aim of budding illustrators and their instructors in all the schools.

There is a library of prints at the League, and I made my pupils use it. I had a bit of the room hung with Rembrandt's and Whistler's prints and made them try to find out how the masters used line—not how popular duffers misuse it and use snapshots.

selves, in pure line, soft ground, or aquatint, and in a few months I found things beginning to happen. I was getting results, and the students were learning to express themselves in a practical, technical fashion. I found I had proved my point and when I gave my lectures at the National Academy of Design a number of these League students came up and showed more intelligent interest than the Academy students. I waste no more time talking. My students were given permission to use the classroom at the League and the presses all day, and every day, and



they did so—and more work was done by them alone than when I was there. But they showed me the prints made and seemed to want my criticism. This is not conceit but a fact.

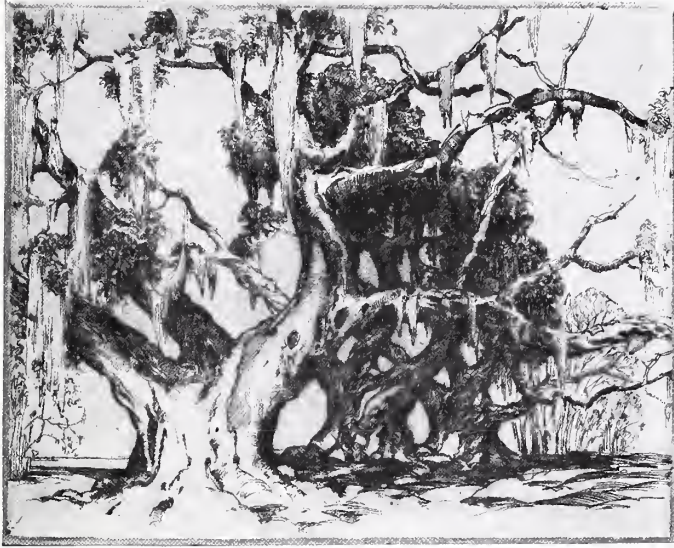
In lithography things were more complicated. I knew I should want an assistant—I can't do everything in three hours a week—and I applied to the best school of lithography in America—the only practical one I know of—and its best graduate was sent me. As an artist he was a success; as a practical working assistant he was anything else. That was not his fault but the fault of the methods he had been taught, for lithography, the most simple, sensitive and easy of the arts, has been made into the most complicated hidebound, mechanical, union-dominated business that can be imagined. His two years of study were of little practical use, so I got a professional lithographer, as they have at the London County Council School; but I did not get what I hoped for; in fact, I got into a horrid mess, for the professional knew exactly how everything must be done, and I knew that nothing artistic could be done his professional way, and naturally the poor pupils did not know what to do, so the best of them fell back on themselves—or rather, without knowing it, adopted my methods, the methods of the artist, the methods I had learned and not the methods of the manufacturers. But I took the class to lithographic shops, and they saw the method of making a commercial lithograph. The commercial lithographer who knows nothing either of art or what has been done in his craft will tell you exactly how to make a lithograph right away which will print by the hundred thousand and has no art in it. I am trying to teach how an artistic lithograph can be made which, when it is ready to print, will print, if it is wanted, by the hundred thousand (the method by which artists work in Europe), but is a work of art, the work of an artist, and of as real artistic value as an etching. This is what I am trying for; this is what the lithographers want as well. I hope, next year to get it by teaching the pupils to make drawings that will print on any press, and the help of the lithographic trade is promised. It has been a most interesting experiment, and I am glad to have had the opportunity

to try it. And the work of the students reproduced here shows better than I can tell what the class has done. It does not look like student's work, yet my students had never, most of them, made an etching or a lithograph before last October. Another thing happened. The class started with ten pupils, it ended with some forty, and I could have had any number more if I had had the room and the outfit. Next year both will be doubled and other crafts will be taught, notably wood block and color printing by Mr. C. B. Falls.

But this is only a beginning, though a successful one. Yet, after all I am not, and the Art Students League is not, the means by which such a school should be carried on. It should be the duty of the city of New York to start proper art teaching, of the State of New York to carry it on in an advanced technical State School, and of the United States to carry it out in a great art school or university at Washington, where the national art work is done, and run its school on the system of Annapolis and West Point. Craftsmen properly trained would be a national asset, far better for protection of our art industries than a tariff or an army and navy, far cheaper than prohibition, and far saner for the people and trade. Oriental art has vanished owing to dry laws in the Mohammedan religion; ours is in the greatest danger from the same cause. A national school directed by properly trained artists alone can save us. Every other civilized country has such schools, and they pay. It is their pupil's work that we get instead of art work of our own.

---

The Boston Museum of Fine Arts keeps a Registry of Public Art, which is a file of documents relating to objects of art accessible to the public in Boston and neighborhood. It is kept in the office of the secretary of the Museum and is open to consultation at any time. The Massachusetts Historical Society has donated a valuable addition to the registry in the list of its large collection of portraits and busts, mostly by American artists. Almost all the chief names in early American painting are represented, with many later artists. The list of sculpture includes Houdon's bust of Alexander Hamilton, Chantrey's bust of Walter Scott, and works by Powers, Ball, and others.



SOUTHERN OAKS

ETCHING

ALFRED HUTTY

## A GLIMPSE OF OLD CHARLESTON AND THE NEARBY RICE PLANTATIONS<sup>1</sup>

BY LEILA MECHLIN

**H**ENRY ADAMS, in a letter to a niece from the South Seas, complained that the island from which he was writing was not at all what he expected it to be, though just what that was he could not say—but it was different. In the same way the Charleston that I lately found was not the Charleston that I had visualized. It was not only different; it was more interesting, more delightful. I had been told of the old houses with their walled gardens and wrought iron gates; a friend had recently written me enthusiastically of the wisteria and roses that were tumbling over the walls, of the mocking birds that were singing in the trees, and all these were there. Charleston, however, is not merely a city of the past, but of the present—a wide-awake, enterprising city of today, with automobiles dashing about its streets, honking as they go, trolley cars, and an attempt at skyscrapers, and yet the spirit of the past per-

vades, and in spite of modern bustle an air of serenity prevails.

The gardens are not as large nor as numerous as I had anticipated. In fact on some of the fine old streets where the houses date back more than a century there is comparatively little space between the dwellings. What no one ever told me about Charleston is that many of the fine façades are partial screens, the front door opening not into a hall-way, but on to a piazza, as likewise does the window above it. These two-story piazzas, or “galleries,” extend the length of the house and are spacious—a feature of Charleston homes from the smallest to the largest. The real front door opens halfway back on the piazza, and the false front door serves as a blind for privacy and a barrier against intrusion. Viewed from across the street the facade is complete, well designed with regard to proportion and balance, but at an angle the piazzas come in view and

<sup>1</sup> Illustrated, through the kindness of the artists, by reproductions of etchings and paintings by Alice Huger Smith, Alfred Hutty and William Silva.

there is a momentary shock when the thinness of that portion of the wall is discovered. In most instances these piazzas are on the left-hand side of the house, the chimneys on the right-hand side; thus the walls on the right-hand side are without windows, and the neighboring piazzas have complete isolation.

To be sure, all of the houses do not follow this design. Those which are double have in most instances high front porches, approached by double, semicircular stairs. The drawing room is almost invariably on the second floor, occupying the whole width of the house at the front, and is of stately proportions. The dining rooms are below stairs to the right or the left of the main entrance (at which, by the way, the master of the house still meets his guests and bids them adieu), while under the front steps a doorway admits to the basement and servants' quarters, and a hall, running through the house, opens again on to the garden, fascinating glimpses of which, when both doors are open, can be had from the street.

There is a placidity, a dignity about these Charleston homes which re-echoes the life of the time when they came into existence, and which seems to color to a great extent the life of those who dwell therein today. In not a few, both in town and on the plantations, the present residents are descendants of the original owners, and the furniture in great part has served three and four generations. For illuminating purposes candles are still much used, and shed their mellow light on festive scenes as they did in the days of old.

No one had ever told me, also, of Charleston's beautiful waterfront, recalling in a measure the waterfronts of Naples and Nice, with its walk next the water (giving a view across the harbor to the open sea), its broad driveway, its parking and its fine homes, simple but dignified, each in its own garden set back from the street. How wise the city has been in these latter days to conserve it, how earnestly one hopes that the wisdom persists and will forbid its desecration either by belittlement of inferior structures or by the uprising of structures so high as to mar its skyline.

Of course Charleston is full of historical associations—monuments of the past. In the Mayor's Office and the adjoining Council

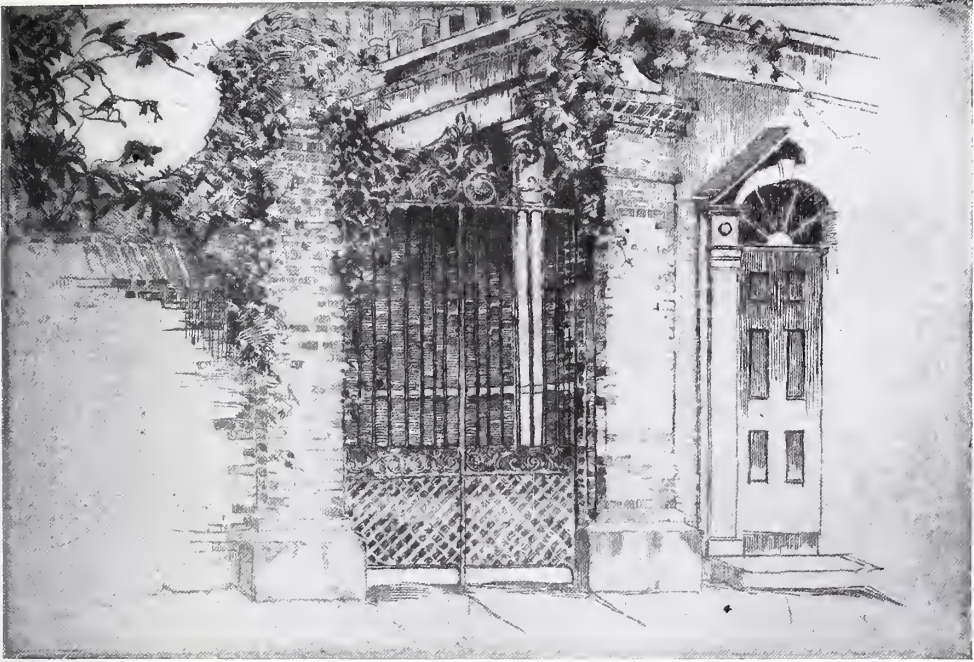
Chamber in the old City Hall (which was erected in 1801 as a United States Bank) are to be found some notable paintings, among them a full length portrait of Washington by Trumbull, painted for the City Council shortly after the visit of President Washington to Charleston in 1791, the head of which is a beautiful interpretation of character and aspect, satisfying one's ideals of the Washington of history—the gentleman, the Commander-in-Chief, the great and modest leader. Here also are portraits of Lafayette and Moultrie, painted by Fraser; of Monroe by S. F. B. Morse, of General Jackson by Vanderlyn, and of John C. Calhoun by Healy; and all Charleston knows it and takes pride in the possession, from the Mayor himself to the colored messenger who sits at his door, not forgetting also the Chief of Police, who converses about the paintings and their painters knowingly.

There are other excellent examples of the works of the early American painters to be found in the Gibbes Memorial Art Gallery, such for example as a beautiful miniature of Charles Fraser, by himself, a portrait of General Morris, by Rembrandt Peale, of Mrs. Middleton Smith, by Sully, and of Mrs. Percy, by Copley. Malbone and Allston, as well as Fraser, it will be remembered, were native Charlestonians, and during their time Charleston was one of the art centers of America. The Carolina Art Association, incorporated in 1858, is trustee of art for Charleston, arranging for transient exhibitions in the Gibbes Memorial Art Gallery and gradually amassing a worth-while collection of contemporary work.

Charleston has a reputation for conservatism, for holding fast to old established traditions and preserving aloofness bred of the knowledge of superiority, but the welcome that was given the American Association of Museums when, more than a hundred strong, it descended upon Charleston last April for its annual meeting, lacked nothing in cordiality, and showed the spirit of hospitality for which the old South is famous to be still very much alive. Homes were thrown open and hospitality dispensed with a lavish hand; and oh, the good things that were provided for the comfort and delectation of the inner man—at luncheons, dinners and receptions!

The reason that Charleston was chosen as the place of meeting of the Museums Asso-





A CHARLESTON GATE

ETCHING

ALFRED HUTTY

ciation this year was that 1923 marked the 150th anniversary of the organization of the Charleston Museum, the oldest institution of the kind in the United States, for it was in Charleston that the museum idea first took root. As recorded in the "Journall of the Charles Town Library Society,"\* 1759 to 1790, which has comparatively lately come to light, a meeting was held on January 12th, 1773, in the Society's room, when His Honor, the President, the Lieutenant Governor of the Province, William Bull, proposed that a special committee should be appointed for collecting materials for promoting a Natural History of the Province, which was agreed to and a distinguished committee appointed, among whom one notes the names of Pinckney, Moultrie, Heyward and Middleton, all famous not only in the annals of Charleston but in our United States. Some of the original exhibits are still in the Museum, which now occupies a spacious building, erected in colonial style as a convention hall but admirably adapted to exhibition purposes. Wisely the original foun-

ders undertook, as a first effort, to assemble specimens of flowers and fruit and animal life, as well as minerals, etc., in their own province, but it was not long before they were reaching out, ordering "an orrery sixteen feet wide and eight feet in height, similar to that at the College of Philadelphia, of Mr. Rittenhouse (spelled phonetically 'Writtenhouse'), for 350 pounds, to be finished in three years"—an apparatus to illustrate by the revolution of balls moved by wheel work, the relative size, periodic motions, positions, orbits, etc., of bodies in the solar system. Then came the Revolution. In January, 1778, a hydrostatic balance was purchased for sixty pounds from a gentleman about to leave the state (the province had put on statehood), and its founders were taking under consideration the great questions of the establishment of state and national governments in which they took a large part. From time to time the museum's exhibits, assembled so zealously by the colonists and statesmen, were moved from place to place (for some time they were

\* The Charles Town Library Society was organized in 1748, the third association of the kind in America.



THE LONG-LEAF PINE

A WATER COLOR BY  
ALICE HUGER SMITH

housed in the College of Charleston), but the museum idea persisted. "In times of prosperity," to quote the present Director, "it has had the backing of the many, and in every period of adversity there has been some little group or single devoted individual who has preserved the accomplishment of the past and made possible a new development." The latest period, that of development as a modern educational institution, owes its

initiation to Paul Marshall Rea, Curator and Director from 1902 to 1920. Mr. Rea's excellent work is now being most admirably carried on by his one-time assistant and successor, Laura M. Bragg, born in New Hampshire and transplanted to South Carolina, possessing in her person the enterprise and efficiency associated with the North, and the charm and friendliness typical of the South—more than accepted as leader and guide, deeply beloved by the people of Charleston.

There is a close connecting link between South Carolina and New England; in fact there is in Charleston a flourishing New England Society. Charleston was settled largely by the British; so also was Boston. The Charlestonians of Colonial days lived for at least six months of the year on their rice plantations. Many summered at Newport, making the trip by boat with little peril and comparative ease, so that Newport names are Charleston names, and the Newport and Charleston families have married and intermarried.

In these later days everyone who has heard of Charleston has heard of "Magnolia Gardens" and of their wonderful riot of color. Perhaps everyone does not know—I certainly did not—that these gardens, one of the old estates on the Ashley River, are 15 miles from Charleston and that it means a long automobile or boat trip to visit them. The azalias were at their height the first week in April, in gorgeous bloom. One does not see them from the roadway but bursts upon them suddenly, and the impression is one which must be lasting. They are enormous bushes, almost trees, 20 or 30 feet in height, set amid the natural forest growth of live oak and magnolia, forming long avenues—white and pink, red and crimson, an almost overwhelming mass; and one wanders through the paths back and forth along the river's edge to the little lake, where under the shelter of the oaks and cypresses, moss-draped, they reflect their beauty in the still water. No words can possibly describe the brilliance of the scene. A painter has called it "The Garden of Dreams," and so it is and so it will remain.

A few miles beyond is Middleton Place, likewise famous for its azalias, as well as for having been the home of Arthur Middleton, a signer of the Declaration of Independence. It is of a very different type—a magnificent





LIVE OAKS AND AZALIAS, MAGNOLIA GARDENS

ALFRED HUTTY

old estate sloping down to the river, with its gardens laid out in orderly fashion by a landscape architect (some say LeNotre), the touch of art evident. Of this place Amy Lowell has said "Step lightly down these terraces; they are records of a dream." They

are more than this—they are records of reality, of the taste and culture of its successive owners, and impersonally likewise of the intervention of man to the perfection of Nature. The Greeks had a saying: "Everything in moderation—nothing in excess,"





THE STILL POND, MAGNOLIA GARDENS

A PAINTING BY WILLIAM SILVA

which is exemplified here. The Cherokee roses, the jasmine, the camelia japonica, the sweet shrub and the sweet olive, and last but not least, the flaming azalias—all combining with the quiet river to make a perfect picture.

During the Civil War Charleston suffered much, particularly in its outlying districts, and many of the beautiful plantation homes along the Ashley River were burned as Sherman's army took its triumphant way to the sea. These losses are still poignantly felt, but the Great War has done much to mend old breaches, and when a Northerner recently lamented the seeming vandalism of the Northern army in these instances, a gentleman of Charleston, acting as host, said with amazing magnanimity and graciousness that it had been hard both to suffer and to understand, but that it should not be forgotten that those plantation homes were hot-beds of sedition and that to destroy them

was perhaps the only remedy. On the rear door of one of the plantations on the Santee River is still to be seen, in sprawling writing, words written by an ignorant Yankee soldier during the "War between the States": "*Doc no harm here,*" a request or command which was recognized by the raiders and which saved the house. The owner of the plantation, who inherited it from a long succession of planter ancestors, courteously explains that it was not the best class of Northerner who was guilty of the depredations (as shown by the writing and spelling), and points with pride to a corner of his garden in which, he explains, are growing plants sent him by his "Yankee friends." The courtesy of the South is beautifully exemplified in these owners of old plantations who speak not merely as Southerners but as Americans, and with unfailing consideration of their northern visitors.

A group of northern men—Bostonians, New Yorkers, Philadelphians—has purchased a part of one of the old rice plantations on the Santee River and established there, in a cypress swamp, a heron preserve, building for their convenience and pleasure nearby an attractive and suitable club house. An excursion to this Gun Club and a night at one of the old plantation homes completed the invasion of museum workers and formed a memorable feature of an altogether delightful meeting. The guests were taken out in automobiles by Charleston residents, going by boat across the harbor, and by motor, approximately 40 miles, over roads not meant for motoring, but through most beautiful unspoiled country, where grow moss-draped live oaks, cypresses, turpentine and long-needle pines. It was spring, and the trees, having shaken off their winter foliage, were putting out new leaves; the yellow flowers of the pitcher plant were like balls of gold in the fields; the swamps were dotted with white lilies, fragrant and pure; the woods filled with pink wild honeysuckle in full bloom, the fence rails now and then covered with yellow jasmine. For miles and miles no houses were to be seen, only now and then the cabin of a negro farmer, but the country had an extremely friendly aspect; it was intimate and lovely, reflecting the smile of its Creator.

A stop was made at one of the old plantations—Boone Hall, where, perhaps 75 or 100 feet in breadth there is a stately avenue of live-oaks, moss-draped, behind which the negro houses stand in an orderly row. Here the negroes themselves gave an exhibition of basketry, weaving, with palm and grass, baskets of excellent shape and texture.

The Gun Club is set in the midst of trees, with sloping lawn, part grass, part moss, a bush of white spirea standing out against a dark-leaved japonica. Under the trees luncheon was served, followed by a demonstration of native industries, the cutting of cypress shingles with plantation-made knives and a clever, simple contrivance made of board and string weighted and balanced by a stone; the thrashing of the rice, the pounding out of the grain, the tossing, or separating kernel from chaff in a flat basket, picturesque and practical. The pounding was done in two mortars made of the trunks of trees hollowed at one end; two little boys of ten

or twelve, with shiny white teeth, rolling eyes and happy grins, each pounding in rhythmical turn with a double headed pestle like a rounded potato masher—hard work but well done. Alas! no longer is rice grown on these plantations, for the cutting of timber at the river's source has brought down freshets which year after year spoiled the crops until the planters gave up in despair. Cotton was grown until lately, but that the prevalence of boll-weevil has discouraged, so that now in most instances the plantations are plantations no longer, but temporary winter homes.

It is said that most of the negroes in this vicinity came originally from a single African tribe, and certainly they are in feature and bearing superior, lacking the savage characteristics (thick lips, flat nose, low forehead) of many of the African race and showing uncommon intelligence, as well as gentleness and spiritual quality. They are, furthermore, apparently an exceedingly happy people, living from day to day without anxious thought for the future, retaining their regard and admiration for their one-time masters, looking to them for counsel and guidance, yet educating their children and working independently. Many own their own little farms; others still are employed on the plantations. The Great War, with its high wages, spoiled some, but there is a call of memory, habit, tradition and unworldliness in these world children which takes them back, fits them into old grooves and makes them happy. Gathered around the open fire where oysters were roasted, seventy-five or a hundred, from the tiniest little pickaninny to the gray old man, sang their "*spirituals*," elapping their own accompaniment, occasionally doing a cake walk as in the days of old, with joyous enthusiasm, and delight in showing off.

It is said that in no place in the world is English spoken as perfectly as in Charleston, and one may well believe it. The negro dialect, too, is different there from that in any other place in the South, and to an untuned or unfamiliar ear is in some instances almost incomprehensible, but it is sweet and it still has the native intonation.

Early in the afternoon groups of visitors were taken to the cypress swamp and given the unforgettable pleasure of an expedition of exploration. Negro guides manned the





THE CYPRESS SWAMP

A WATER COLOR

BY

ALICE HUGER SMITH





A CABIN

(WATER COLOR)

ALICE HUGER SMITH

flat boats holding three and acted as paddlers. The swamp, which had been dammed and has the appearance of a lake out of which grow the tall cypresses, is as a black mirror reflecting the tall white trunks, the gray moss, and the fresh green foliage of these remarkable trees. Each boat slipped off easily from the landing and was shortly lost in the maze, so that one could readily imagine oneself entirely alone, not a sound breaking the silence but the soft dip of the paddle and an occasional ripple made on the stillness of the water by an alligator poking his nose up above the surface. There is a holiness about the place which is almost indescribable, but which brings back recollections of the long, narrow aisles of St. Ouen in Rouen, the most beautiful of all the Gothic churches. The tall trunks of the trees reaching upward are indeed like the ribbed columns of the perpendicular or pointed Gothic, and the sunlight streaming through the veil of young foliage recalls that which floods the church's dark aisles through the stained glass windows. Here and there through the dark water a young

cypress rises above the surface like the finger of a brown skinned giant pointing upward. These fingers, or "knees," as they are called, lurking sometimes just beneath the water, constitute the peril of boating in these swamps. Passing on beyond the open water into the close alleys we came suddenly upon the nesting place of the birds, and on a tall tree-top, silhouetted against the sky, I got my first view of a heron, standing, for all the world, like an immovable figure on a Japanese screen, clean cut, unbelievable. Proving itself alive, it shortly rose and hovered over our heads, its long legs trailing behind it. Others joined in the flutter and our guide pointed out not only heron, but aigrettes, fish-hawks, an eagle, and other wild birds of the colony. From the nests came the squawk of the little ones—we had caused a disturbance. Back at the landing place a five-foot alligator was stretched out to greet us, recently killed by a huntsman of the neighborhood.

The men of the party stayed that night at the Gun Club; the women after supper were taken to the several plantations, being



EVENING ON THE RICE FIELDS

(WATER COLOR)

ALICE HUGER SMITH

met at the club by their hostesses and motored whither they knew not, by their self-appointed Charleston chauffeurs, members of the Charleston Museum Association, and others who had joined with them as hosts. Never have I seen so beautiful a night—the sky so velvety in its blue blackness, the stars so numerous, so bright, and hanging so low. It was they who lit the façade of the old plantation home to which it was my good fortune to be assigned, where all of our party were welcomed as old friends and put to bed in big four-posters made and beautifully carved many, many years ago by workmen on the plantation. Words cannot describe the charm and graciousness with which the strangers were made at home, the delightful cordiality of the welcome, the unaffected grace of this perfect hospitality, which offered all and asked nothing, which gave lavishly as a matter of course, and let it be understood that the guests themselves, through their visit, bestowed honor. Somewhere I read not long ago that hospitality was one of the characteristics of pioneer life, of a young

untutored people, and that as greater sophistication was acquired it ceased to exist. Let us hope, if this is true, that we may remain pioneers in America, that we may conserve this precious custom of our ancestors, for the joy and the benefit of those who are to follow after us for many generations. It is one of the precious qualities of American life.

Successively the following morning other plantations were visited, each with its distinctive buildings, its individuality of life. All of the homes\* are more than a hundred years old; some date back to Revolutionary days and recalled memories of the British invasion at the time of the War of 1812. With inimitable mimicry negro stories were told, plantation memoirs given, old books shown; but on all these plantations the spirit of modernity was evident. The present owners are for the most part of the younger generation, they have in them the deep love of the home, and at the same time the vision of world needs. Forty miles from Charleston, 20 miles from the nearest railway station, one and only one mail a

\* Photographs of a number of these houses, taken by Mr. Frary, a member of the party, were reproduced in the June number of this Magazine.

day, current magazines were on their library tables; and not a few of the young women are doing welfare work during that portion of the year when the plantations do not need attention, keeping shoulder to shoulder with the march of progress but holding fast and finely upholding the traditions of the past.

The last plantation home visited was Hampton, in the ballroom of which Generals Charles Cotesworth Pinckney and Thomas Pinckney, their mother and sister, entertained George Washington at breakfast in 1791. It is a spacious mansion, standing back from the river amid the trees; a two-storied, classic portico, approached by a high flight of broad steps, marking the entrance. The dwelling rooms are on either side—dining room, library, bedrooms, and beyond to the right a spacious and beautiful ballroom, with its panelled walls, two stories in height, its big open fireplace, its lofty windows. The living rooms are extremely intimate, the ballroom admirably fitted for formal entertainments, the whole conserving the atmosphere of the past and illustrating most perfectly the type of life on the plantations years ago. Adding to the picture, and true to type, an old colored man was seen rounding the corner of the house, leading by the hand the child of the family, a wee toddling girl in blue bonnet and dress, who at the foot of the steps was met and carried off by a white-turbaned old mammy, who, according to Charlestonian custom, is not called "mammy," but "Dah."

Back of this house is a grave with a flat gravestone inscribed to the memory of John Henry Rutledge, a son of the house, who, nearly one hundred years ago "Died in Peace with all men, and in full confidence that his Maker would receive his soul with that Mercy and Forgiveness which is the Hope and Solace of the Penitent in his approach to the throne of the Eternal." A memorial which may be taken as typical of those who lived on these plantations and have passed—an explanation of their serenity of spirit, and of the firmness with which they observed *noblesse oblige*.

Through these same woods echoed the notes of the robin, the mocking bird, the soft cry of the cardinal calling his mate, and through the grayness of the moss-

draped branches now and then one caught sight of the flick of a red wing, or the glint of white and gray.

These houses, so fine architecturally, so splendidly built and beautifully embellished, are wonderfully preserved but greatly in need of paint and repair, for their owners have not prospered in these later days, as the world counts prosperity, but their shabbiness, if such it may be called, is, as a poet once said, "the dear dilapidation that we love," telling not of careless neglect but of the touch of time and of those that have gone before, of a past rich in romance and in those nobler qualities which make life good. And the depredations of time nature herself seems to strive to hide, covering the porches with blossoming roses, draping the nearby trees with festoons of wisteria. Spring in the North comes after the hardness of Winter; spring in the South follows close on the heel of autumn, as though nature had taken not a deep sleep, but a refreshing nap, having little time to waste in slumber.

The return trip was on a Sunday, and at the request of the Bishop of South Carolina the rector of the parish opened the little church of St. James, one of the oldest in the country, which ministered in years past to those of the plantations on the Santee, which still has its old box pews and is unchanged in every particular. The silver communion service brought over from England in colonial days (1703), is still in use, as is the prayer book which during the War of 1812 was stolen by a British soldier, taken to England, found by one who had received courtesy at the hands of a planter, and returned. Here on Sunday afternoon, with wide open windows, in the heart of the woods, the stately afternoon service of the Episcopal Church was read, and those present of all denominations joined together in singing a hymn of praise—a fitting conclusion to a meeting occasioned by a desire on the part of museum workers to make their work of the utmost value to their fellow-men—a meeting characterized by oneness of spirit, of kindness, generosity, good-will, a general recognition on the part of all, visitors and hosts, that the real meaning of life is service, and the joy of life is doing things together.





“THAT THE SONS OF GOD SAW THE DAUGHTERS OF MEN THAT THEY  
WERE FAIR”

GROUP IN MARBLE

BY

DANIEL CHESTER FRENCH



THE YELLOW ROOM

FLORENCE K. UPTON

## FLORENCE K. UPTON, PAINTER

AN APPRECIATION OF HER WORK

BY ADALINE D. PIPER

**F**LORENCE K. UPTON, painter, for many years resident in London, died in that city on October 16th, 1922, after an illness of three months. She had been my friend for twenty years; and as I had seen her genius flower and bear fruit until she took place with the illustrious of the Art World, it seemed fitting that my part should be to give to America, of which she was a loyal daughter, a pen picture and an appreciation of a beautiful personality and a rare talent.

My first meeting with Miss Upton was in a stormy country bounded by the North Sea. She was painting in George Hitchcock's class in North Holland. Like a wild

rose, tall and slender, with blue eyes, and of an exquisite daintiness, she reminded me of Angelica Kaufmann. But what an indomitable nature there was under her frail loveliness.

Her career began at the age of sixteen. Her father, Thomas H. Upton, a discouraged artist, died when little more than forty, leaving a family of three daughters and one son. To the little mother was left the burden of support, and with small means the task was difficult. Florence told me of her young realization of the problem. One day on the way from school she chanced by a penny shop where toys were sold.





MRS. ARCHIBALD BALFOUR

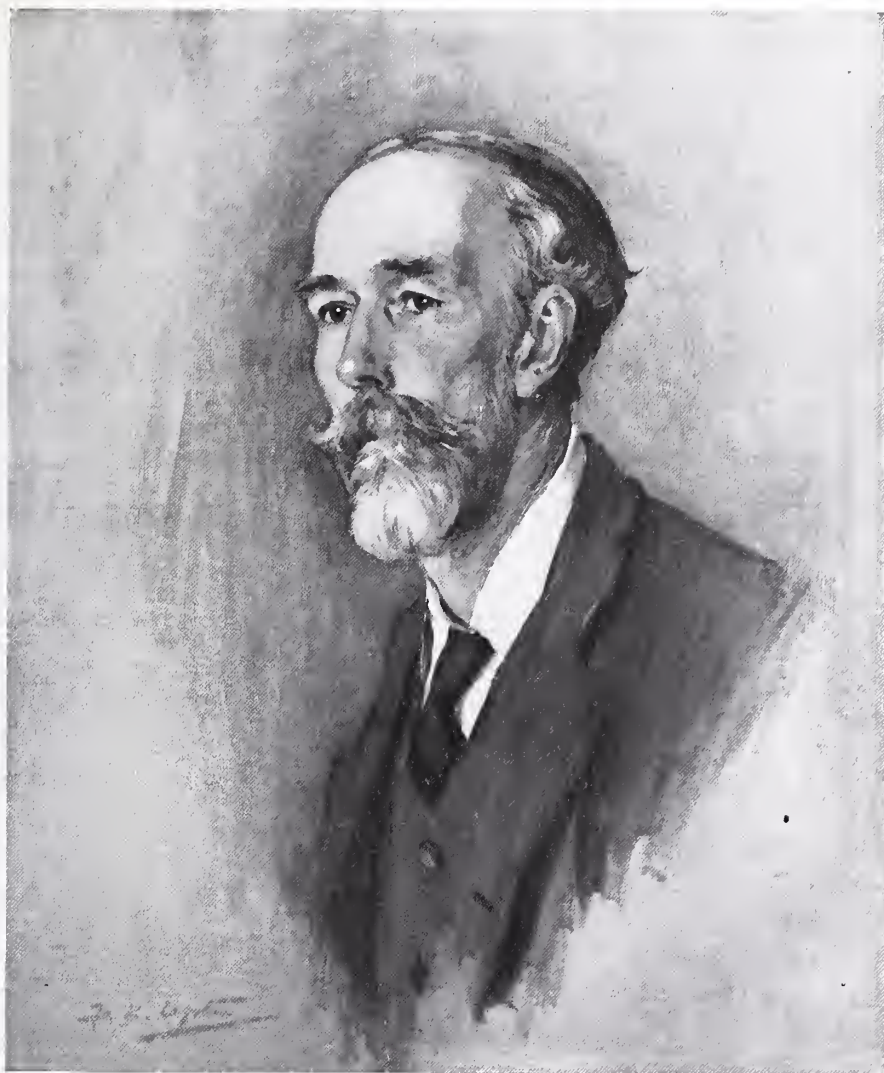
FLORENCE K. UPTON

Some wooden jointed dolls caught her fancy and she bought them. From these as models she drew illustrations, and the dear mother, becoming interested, wrote verses round the story illustrated. Thus Meg and Peg and the characterful Golliwog were woven into a tale that delighted the children of England and America. For years the Golliwogs traveled in every known country, and its young illustrator won a yearly royalty of one thousand pounds. During the war the original dolls and

manuscript were sold for upwards of \$3,000.00; and the proceeds were given to the fitting out of an ambulance.

But a broader field was to be the portion of the young painter. Leaving her jointed dolls behind her and with the call of beauty in her soul, she wandered over wind-swept dunes and through the Dutch villages. The peasants knew and loved her. She chose the unusual types for her models. Hers was the artist's eye, her taste was unerring, nothing banal nor commonplace





HON. SPENCER LYTTLETON

FLORENCE K. UPTON

was tolerated, and her depression was evident to her friends when she failed to achieve the high standard she had set for herself. Often on wild windy nights, I have heard, over the tiled roofs, the sob and passion she would put into the playing of her favorite Schubert's Serenade, and I knew she was wrestling with a temperament that drew her as often to the depths as to the happier heights.

That year the Société Nationale des Beaux Arts made her sociétaire—she was 24

when this distinction was conferred on *Mr.* F. K. Upton, and when she went down to Paris, pretty and pink cheeked, I have been told there was visible surprise on the faces of the jury who had given the honor to a supposedly stalwart man. "The Yellow Room" was the picture which brought her this honor, and it is a good picture today. Harmijntji, the little Dutch vrouw, was her model, seated at a table in a curtained window with a smiling child opposite. It was charming; so full of sunlight, painted so



MRS. C. LEWIS HINDS FLORENCE K. UPTON

lovingly, so tenderly, the yellow of the wall repeating itself in the rich flower-sprigged bodice of the old woman.

I would I could dwell at length on the life at Egmond Hoef. The visits to Schuil en Berg, the home of the Hitchcock's, where so many temperaments met and discussed art, or wandered in their old

world garden. The informal dinners in the vivid blue dining room of the Gari Melchers, the candle light revealing the treasures of old Delft and copper, and the lily-lined garden showing eerily in the long soft twilights. The expeditions in the capacious Dutch cart when we gathered priceless bits of porcelain from under the eyes of the stupid dealers—or set sail up the canal as far as Volendam on the Zuyder Zee with a Dutch skipper as fine as a viking. Nomad days, in which her free spirit caught its inspiration from the sun-flecked meadows, laughing with nature in its most joyous moods and sharing the wonders of the country of skies and of the land of effects. I remember all the pictures that were painted by her in those years in north Holland, and none of the later ones were so a part of my heart nor were painted with such an honest flare for color, or such an artist's appreciation of values—with a quality that was rare.

London was the city of her delight, and one wonders at her bravery in facing it alone. Established in a modest house on North Street, whose stones echoed the thundering of the great Canon Wilberforce, his church standing sentinel there—Miss Upton painted a series of sketch portraits which were worthy of a Sargent and it is interesting to know that she painted many of England's famous families in whose halls hung the portraits of our great master of portraiture, John Sargent. Lady Ribblesdale, a mystic elusive sketch portrait painted in reality on her deathbed—for she died before the completion of it; the Tennant Sisters, Mrs. Balfour, Maude Valerie White, Robert Hichens, Lady Dawkins, Mrs. C. Lewis Hind, the Countess of Stratford and others were painted by her at that time.

The most vital happening in her life was her friendship for the Hon. Mrs. Alfred Lyttleton. They were attracted to each other from the first and never was a friend more lovingly, more understandingly portrayed than was this characterful and gracious lady whose intellectual face graced many Royal Academy Exhibitions and Paris Salons. The portrait of her, "The Blue Room," was by many critics called the outstanding picture of the year when it was exhibited in the Salon. In 1908 she was awarded the medal of honor at the International Exposition of Nantes. Miss



CLARENCE LYTTLETON

FLORENCE K. UPTON

Upton was then painting panel portraits of much distinction. On the death of the Hon. Alfred Lyttleton, she painted, *con amore*, for his wife, a portrait from memory which was a most satisfying achievement. Paint a portrait and lose a friend, could never be said of this artist, for she always kept her friend and usually painted the entire family.

She had a faculty of seeing the beautiful thing in her sitters—it may have been their expression or character or coloring—it was

there, and the suave facile brush of this understanding artist brought the best to endure forever.

She had a penchant for eyebrows, for unusual compositions, for rich, delicious color. She painted with fine brushes but with great breadth of technique. American patrons, numbers of them, went to her studio and she made several visits to this country, painting for the most part in Chicago—her last portrait being of Mr. Stanley Field, curator of the Field Museum.



From time to time her pictures were invited to American exhibitions, "The Yellow Room" being invited to the Pennsylvania Academy and to the Carnegie Institute, Pittsburgh.

During the war she laid her brushes aside for a time and worked with Mr. Lyttleton on the Belgian Relief Committee; she was invaluable to them, as her knowledge of the Dutch, Flemish and French languages aided many a forlorn refugee. It was her part to meet the steamers and bring together the families who were often crazed with grief at separation. Then came the call to paint the flower of England—England's sons who were going to the front. "It is almost more than I can bear," she wrote me in one of her treasured letters. "I go to the camps sometimes and make a quick sketch and that is all there is to give to a sorrowing

family. All my soul—all my love goes into these portraits. God give me strength to go on!"

And now she, too, has crossed the borderland—has left a world richer and finer for her art and for her friendship. "Friends are the flowers in our garden," she wrote me on a Christmas not so long ago, and she had the happy faculty of making friends. Her eyes were full of beauty—Greece, Sicily, Spain, South America, for in these countries she traveled, seeing the splendor of the world that ministered to her sensitive appreciation.

Kenyon Cox, Frank Duveneck, Raphael Collin, George Hitchcock and Gari Melchers were her masters. From them she gathered the best and gave us something entirely her own—a vision, a real one of intangible beauty that for want of a better word we call Art



"I LIFTED MINE EYES UNTO THE HILLS"

WILLIAM WENDT



THE WIDOWER

A LITHOGRAPH BY A. S. HARTRICK

## LITHOGRAPHY IN ENGLAND TODAY

BY A. S. HARTRICK

**L**ITHOGRAPHY is the youngest of the Graphic Arts, having been invented by Senefelder rather more than a hundred years ago, and it might also be named the Cinderella of the same, for there are those today who would like to keep her in the kitchen; but their efforts are futile, she has got her foot in the slipper, and lithography will soon show herself a fit mate of any of the princes of art.

This may appear a fantastic way of putting the case, so I will state it again in terms of economics.

I have seen prints or their duplicates which were priced £8 each in the first shows of the Senefelder Club in London, sold for from £60 to £100 each within the last few years! Of course these were works by the old masters of the art, Manet, Fantin Latour, Carrière, and they are "deceased." Whether this is good for the art I am unable

to judge, but obviously it is to the profit of somebody or bodies.

The truth is that lithography is one of the most sensitive mediums an artist can use, with a range of tones from black to white not to be bettered if equalled by any other medium.

Unfortunately for its fame, its commercial properties have been more thoroughly exploited than its artistic, with the result that it fell into disrepute with artists, or rather their patrons, who saw in it merely a manner of infinite reproduction of the advertisements of things they despised.

Speaking as an artist, one of the greatest attractions of lithography lies in the fact that its possibilities have been far less explored by artists than those of any other medium for expression, and the field is still quite open for further experiments. Especially is this the case on the color side of





MONTREUIL-SUR-MER

LITHOGRAPH BY CHARLOTTE LAWRENSON

lithography. I see no reason why a method of color printing should not be developed in it, which shall be as original and beautiful in itself as that of the Japanese print, yet purely western in its outlook.

Already we have had hints of what such a print might be in certain color prints by Whistler, which are very charming and very rare. Toulouse-Lautrec, again, is another who, backed by an unusual knowledge of the problems involved in color printing, produced a number full of inventions of new schemes and treatments. Lastly I will mention one more, a model indeed. This is a small head by Gauguin which was sold in London since the war for £25, absolutely original in color and evolved out of a knowledge of printing and not of the color-box. It came here from some collection in Holland together with the finest set of Tahiti wood blocks by Gauguin that I have seen, but I believe it must have been produced in 1889, when Gauguin was doing pottery and other experiments in the Cliché quarter of Paris.

To produce more than a few swallows like these it is necessary to have a circle of artists with their own presses and printing themselves—all working at the problems together. This, to a certain extent, we have had in London since the foundation of the Senefelder Club, when Jackson, Pennell, Kerr Lawson, and myself bought a press together and started experimenting.

Much interesting work has been produced in the ten or twelve years since then, and if the masterpiece has not yet come along more has been done to prepare for it than is yet realized.

On the debated point as to whether the transfer is equal to work on the stone I can only give the result of my own experience of both.

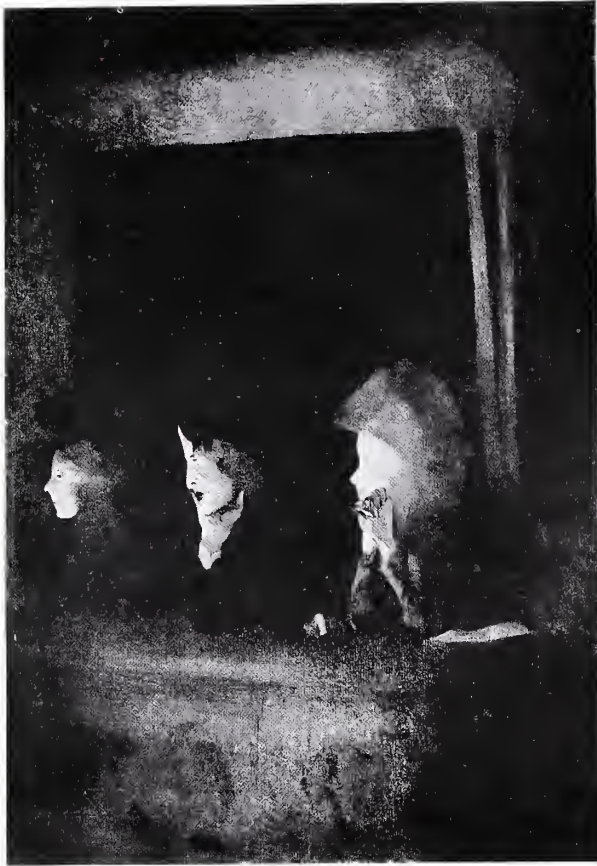
I believe with Pennell that the most important discovery in lithography is that it is the most sympathetic method of multiplying a drawing and more under the control of the *artist* than any other yet invented. The stone is the pleasantest to work on, and no



other surface compares with it to print from. It yields, in hands that understand it, a richer and more varied effect than a transfer; but the so-called *stone* effect, sometimes belauded, is really a mechanical grain put on

sibilities of which I at any rate do not yet see the end; and the most expert cannot tell that they have not been done on the stone direct.

Fantin Latour habitually began his litho-



LE SPECTACLE

BY JOHN COPLEY

the stone with sand of varying degrees of fineness, without which one cannot draw a gradated tone; this remains mechanical to the end and is unpleasant to some for that reason. With a transfer in skilful hands, this mechanical grain can be disguised, if not absolutely eliminated.

I believe that in the craft of the transfer there remains much, of value to the artist, to be discovered.

Such experiments as the wash-transfers by Lily Blatherwick, for instance, hold out pos-

graphs on transfer paper and finished them on the stone, so did Odilon Redon, Renoir, and many others. T. R. Way, who was brought up a lithographer in the shops and owned a lithographic business, at the end did nearly all his color work with transfers.

Altogether I hold that the real matter lies in the result produced, and that the possibilities of the transfer, and its combination with work on the stone, are not yet fully explored.

Among the earliest and most consistent of the band of workers in this country who

started the revival of lithography here and formed the Senefelder Club are John Copley, its first secretary, and his wife, Ethel Gabain. For ten or twelve years at any rate they have owned a press and printed their own work, and there is little on the technical side of lithography, in black and white at any rate, of which they are not proved craftsmen. Copley especially, has experimented freely with different grainings on different parts of the stone, combining wash with chalk work, etc., thereby getting many novel effects of texture.

From time to time a cry goes up from Paris: "*pas de couleur!*" But I believe this is more than half only a shirking of difficulties. I yield to no one in my appreciation of the variety of methods and range of tones in black and white, but I am convinced that it is on the color side that lithography will come to its own. The fact is that research in this color printing is a slow and laborious process, dependent on a knowledge of printing and inks and papers in which the limitation of colors becomes more important than their number. After four or five printings at most, the surface becomes clogged, heavy and shiny as in commercial work.

Of the older workers in the medium in London, Brangwyn and C. H. Shannon take the first place, but they have not done many new prints recently. Spencer Pryse, how-

ever, the most powerful handler of the chalk that this country has yet produced, is very busy. I remember, when hanging Pryse's first war series of lithographs in the International Society's Show here, the late William Strang said to me: "This is not drawing on stone but painting on stone." He is at present working on a series of twenty-four large color posters, each 60 feet by 40 feet, for the British Empire Exhibition in 1924, showing life in the different colonies and dependencies of the Empire.

Some of these are more daringly effective than anything he has yet done.

Pryse always works direct on to the stone from the model. As these stones (he won't have metal plates) weigh a ton or more each and require six men to handle them, he has had a wonderful easel set up in his studio, a regular engineering affair, on which by an arrangement of pulleys he is able to move this mass of stone about with surprising ease. These great prints are to be published as proofs as well as posters.

F. E. Jackson, with his pupils, Misses Hutton, Henderson, and Ellis, have also been busy especially with color lately. Kerr Lawson, Blampied, and Nevinson are also busy with work in black and white, so altogether we can say that lithography in England is going strong and will not take second place to any other medium.

## MELOZZO DA FORLI

TRANSLATED FROM THE RUSSIAN OF PROFESSOR MOURATOFF

BY PRINCESS GAGARINE

THERE are few traces of the quattrocento left in Rome. The first popes to settle here after their Avignon captivity found Rome impoverished, depopulated, in general far behind the other Italian towns. In the middle of the fifteenth century, when the Florence of Cosimo Vecchio was building palaces and frescoed churches, Rome was still a typical town of the middle ages, full of ruins, convents, fever infected, with huge, waste grounds, on which the wild quarrels of the Colonna and the Orsini were fought out. How sad the cultured Pope Eneas Silvius Piccolomini must have felt, in Rome, after his native Sienna,

celebrated for the beauty and refinement of its life! Pope Pius II (the name under which he reigned), as well as his successor Pope Paul II, could do but little to change the aspect of Rome, which remained a thorough town of the middle ages up to the election of Pope Sixtus IV. From that date commences the history of that papal Rome which reached its magnificent perfection in the sixteenth and seventeenth centuries, slowly dwindled in the eighteenth and ended its active life in the days of Garibaldi, though of course, even now, its grandiose features pierce through the pale life of the contemporary Italian capital.





THE ANNUNCIATION

PANTHEON—ROME

MELOZZO DA FORLÌ

To play this part, Sixtus IV had no need to be a genius. He had only to be the expression of the typical character of the Renaissance and Barocco popes to give the example of those qualities and defects

which were indispensable to the creation of the new Roman majesty, in place of the old. Sixtus IV was of a grasping nature; the prosperity and elevation of his family were his ruling passions; in politics he was



a reckless gambler, powerless to resist the temptation of a successful stake.

He strained the sources of the revenues, of which the Holy See disposed, to limits unheard of till then. Out of his native Savona, a small town on the Genoese coast, he brought nine nephews and favorites, whom he lavishly endowed with all the favors and riches of which he disposed. In generosity, as in everything else, he knew no measure. A young minorite monk, Pietro Riario, was made cardinal, thrice archbishop, and endowed with revenues equal to the revenues of all the other cardinals put together. Pietro's brother, Girolamo, was brought from Savona, where he was a modest clerk in a meat shop, appointed commander-in-chief of the papal army, and, through his marriage with Catherine Sforza, became Duke of Imola and Forlì. This did not satisfy Sixtus IV. His dream was to take Florence and destroy the, to him, hateful Medici. The Pazzi conspiracy, which ended by Lorenzo the Magnificent being wounded and the death of his unfortunate brother Giuliano, was the work of his hands. Having been defeated, he directed all his efforts to the conquest of Ferrara. He was doomed to lose this stake also, his opponent being that artful player, Venice. He died of vexation, of the rage that was stifling him, alone, silent, turning his face to the wall and refusing all food.

The bronze effigy of this terrible and sinful pope lies on the monument, the work of Antonio del Pollajuolo, which stands in the Chapel of the Holy Sacrament in St. Peter's Cathedral. This recumbent figure, with its frozen feet, dark face and long nose, projecting from out the high tiara, is more terrible than majestic. But the most noble reliefs of the Florentine quattrocento adorn this monument; the harmonious figures of the allegorical virtues gleam with the reflections of the beautiful bronze and the strangely fascinating and scarcely human smile of Pollajuolo floats on their pointed faces. Death has thus joined the name of Sixtus IV with that of the great Florentine artist, and this is not an altogether undeserved reward for the pope. In him, as well as in the families he raised—the della Rovere and the Riario—there was an instinctive craving for art. His nephews were the first of the long line of papal

nephews who enriched Rome by new palaces, excavated marbles, monuments, altar-pieces and frescoes. Sixtus IV was the founder of the first museum of antiques in Rome, gathering in one building, on the Capitol, all the antique statues belonging to the popes. He built the Sixtine Chapel and ordered the walls to be covered with frescoes by the best Tuscan and Umbrian artists of the time. The Riario roses adorn the finest palace of the beginning of the Roman Renaissance, the Palazzo Cancelleria, built for one of the nephews of the pope—Cardinal Raffaele Riario. But still oftener does one find, on the walls of the Roman edifices, the branching oak-tree, the crest of the della Rovere. Julius II, the most active and stern pope of the Renaissance, belonged to that family, being also a nephew of Sixtus IV. He only finished the work of his uncle when he ordered Michel Angelo to cover with frescoes the ceiling of the Sixtine Chapel. There is a real grandeur in this effort of two della Rovere to unite under one roof the works of the finest artists of their time.

In the Pinacoteca of the Vatican, lately rearranged with so much care and taste, we stand face to face with Pope Sixtus IV, surrounded by his nephews, entrusting the care of his library, collected and arranged in the halls of the Vatican, to Platina, the celebrated classical scholar. This large fresco is the work of Melozzo da Forlì, painted by order of the pope and adorning, in days gone by, one of the walls of his library. Here is another work of the della Rovere pope, which goes far to redeem his wars inspired by greed and his treacherous plots. This fresco by Melozzo da Forlì is the most important artistic record of the quattrocento in Rome. Among the artists of that time, Pinturicchio alone is represented in Rome by his best works. The apartments of the Borgia and the frescoes in the Aracoeli are undoubtedly better than all he painted in Sienna and in Umbria. But, even at his best, Pinturicchio was not a great artist, whereas, looking at Melozzo's fresco, there is no doubt whatever that we stand before a work marking the summit of the art of the quattrocento, whose author must be ranked with the greatest artists of that time, on a par with Botticelli, Piero della Francesca, Bellini and Mantegna.

A majestic architectural perspective, full of light, opens out before us, a fitting background for the six huge figures. Pope Sixtus IV is seated in an armchair and his stern profile is turned towards the kneeling figure of Platina, with that immovable solemnity, which we are accustomed to find only on the images of gods, on antique bas-reliefs. Behind him stands the tall and severe Cardinal Della Rovere, the future Pope Julius II, and the effeminate, handsome favorite, Cardinal Pietro Riario. Two young nobles, clad in heavy, fur-trimmed coats and with gold chains round their necks, close the group to the left. Their faces are full of resolution, their pose is a challenge; the younger one is probably Girolamo Riario. There is no common action among those figures. Each is an individual portrait. Even the wonderful picture of the Gonzaga family, painted about the same time by Mantegna at Mantua, must yield the palm to this Melozzo. It may be that Mantegna had a greater capacity for admiring all he saw and transforming into treasures every detail, but his lines never had the stately simplicity and the flowing harmony of those by Melozzo. The artist in Melozzo did not feel so much the beauty of things, but he was a more powerful painter. He had, probably, the strongest temperament of a painter of the quattrocento. It showed most in his broad distribution of large colored spaces. Each figure enters into the composition with its special shade—the silver-gray Platina, the white Pope, the purple della Rovere, mauve Girolamo Riario and his cherry-colored companion. In the architectural part of the picture white and gold predominate, with the green walls of the second room and the blue of the sky seen through the windows. The charm of those shades, bathed in a pearly lustre, is a perfect joy. Melozzo's mauves, purple and greens belong to the greatest Italian color-revelations.

In the history of art, Melozzo degli Ambrosi has an honorable place. But for those who have not visited Rome, he remains unknown—a hazy figure, of whom tradition speaks as of the sculptors of ancient Greece. And tradition, in the shape of Vasari, has not dealt too kindly, either, with the great artist of the Romagna.

Vasari has managed to mix up Melozzo and Benozzo, though two more different artists than Ambrosi and Gozzoli never existed. Fate was also distinctly unkind to Melozzo's productions. He executed a quantity of paintings in Girolamo Riario's palace, which stood on the Piazza SS. Apostoli. After the death of Pope Sixtus IV, this palace was razed to the ground during a popular insurrection. Girolamo Riario was Duke of Forlì, Melozzo's native town. It was at the little court of Girolamo and his wife, Catherine Sforza, that Melozzo spent the last years of his life. Yet in Forlì, so full of the works of Melozzo's feeble scholar, Palmezzano, none of Melozzo's own works have survived, save a signboard, representing a chemist's apprentice, who with a long pestle is pounding something in a mortar.

Melozzo's fame during the Renaissance is due to the paintings of the cupola of the church of the SS. Apostoli—this was the first example of decorative painting, meant to be looked at from below—"di sotto in su." Many artists of the cinquecento, Correggio especially, later accomplished the same feat, but it was first resolved with masterful ease by Melozzo. The Church of the SS. Apostoli was, therefore, one of the most important monuments in the artistic history of Italy. It is difficult to understand the vandalism of Pope Clement XI, who, in the beginning of the eighteenth century, ordered the paintings of Melozzo to be scraped off and had the church decorated in the taste of the day. Together with the destruction of the Chapel of S. Andrea in the Vatican, decorated by Mantegna, this is the worse of the numerous artistic crimes of which the builders and restorers of the eighteenth century were guilty of. Some fragments of frescoes, representing angels singing and playing on different musical instruments, are all that remains of the stately ensemble, and they are carefully preserved in the Sacristy of S. Peter. Another large fragment, representing the Ascension, after several adventures, has found a resting place on the wall of the staircase of the Quirinal Palace, today Palazzo Reale. Melozzo is best known by those angels, they are even popular among the tourists passing through Rome. Some people, however, are disagreeably impressed





POPE SIXTUS IV ENTRUSTING HIS LIBRARY TO PLATINA, VATICAN GALLERY, MELOZZO DA FORLÌ

by the almost exaggerated sweetness of these productions of the Barocco style, come to life before their time. But no one can deny, even in this case, Melozzo's artistic power, his perfect sense of color contrasts,

his keenly expressed individuality. There is no doubt that in the ruined church of the SS. Apostoli we have lost a treasure of which we can scarcely even imagine the originality.



Melozzo did not found a school. It is ludicrous how little his so-called pupils resemble him. The magic of this artist remained untransmitted and unrepeatable. And yet the Vatican fresco and the angels' fragments amply testify to the coming dawn of the cinquecento. One can dream, looking at them, what the art of the opening century would have been like if it had followed that bold temperament, that ample design, that sincere and warm feeling, that love of color, instead of slowly freeing itself, with the help of Rafael, from the timid, unartistic and not even sincere works of the later Florentine and Umbrian schools. But this is an idle fancy, and perhaps the reason it has remained a "might-have-been" is to be found in the fact that in the spring that fed the art of Melozzo, as well as of some other artists of that transitory time, there was a sediment of some corrosive substance. The Ascension fragment, preserved in the Palazzo Reale, produces a decidedly painful impression. Melozzo did not escape from the prevailing morbid influence of the expiring quattrocento, which brings the charm of his work into such close relationship with that of Bötticelli, Leonardo, Bramantino and even Bellini and Giorgione.

The rising generation was striving after a healthy ideal, above all, and delicacy, depth and originality of feeling were sacrificed to it. Rafael and Titian, both so free from anything morbid, were the acknowledged masters.

A few years ago, yet another work of Melozzo's was found in Rome, painted on the wall of the Pantheon, where it had remained many years hidden under a coat of whitewash. It is an Annunciation. This Annunciation is much more in Melozzo's style than the one in the Uffizzi, which is attributed to him, and which is so much more like Bramantino. It is probably a work of his youth, when he was still under the strong influence of his teacher, Piero della Francesca. Thus Rome has added still further to the short list of the works of Melozzo that have reached us, and it has completed it by the S. Sebastian which Venturi has so fortunately acquired for the Corsini Gallery. This picture is not unanimously attributed to Melozzo; many art critics think it was painted by his scholar and assistant, Antoniazio Romano. But it

is really scarcely credible that the weak and feeble-minded Antoniazio could have reached such importance, breadth and beauty of style. In this S. Sebastian we find that exaggerated sensibility, that not quite healthy delicacy, that "morbidezza" which characterizes Melozzo's other works, especially his Ascension. The type of the Saint resembles very closely that of the Quirinal Christ, and the vigorous portraits of the donors could only have been painted by the author of the fresco of Sixtus IV.

The technique of this remarkable picture is quite up to Melozzo's reputation as colorist. Wonderfully beautiful is the dark-green evening sky, fading towards the horizon and ending in a pale-rose stripe. The large figure of the Saint stands out, a pale outline, against that dark background, and is full of a dreaming, passionate expression. Particularly interesting, in one respect, is the landscape; a river flowing in a valley melts into the distance; silhouettes of trees, black on the background of the dawn, follow its course; and on the far horizon a detached mountain gleams like a jewel. It is impossible to mistake it—it is the Mount Soracte, which we find so often on Roman landscapes. It is easy, then, to see that the valley of the picture represents the valley of the Tiber, not far from Rome, on the confines of the Campagna. And so we find that 200 years before Claude Lorrain and Poussin, Melozzo was captivated by the view opening to the north of the Roman Campagna. This alone should give him the citizenship of Rome. In Rome he spent his happiest days; in Rome, and in Rome only, one can study his work. The grave and broad features of his style are in harmony with the spirit of Rome. The daring and strength of his temperament are not alien to that of his Roman protectors, the Riarios and the della Rovere. Is it just, then, to say that in the quattrocento Rome had no artist of her own? Melozzo degli Ambrosi, the favorite painter of Sixtus IV, though born in Forlì, was indeed the great Roman painter of the Renaissance.

The "Annunciation to Mary" by Rembrandt has been discovered among the private property of a Czech and was immediately acquired by the Museum of Prague,



CAEN, FRANCE

A PAINTING BY

HENRY S. EDDY



VOLENDAM, HOLLAND

A PAINTING BY  
HENRY S. EDDY





BRUGES, BELGIUM

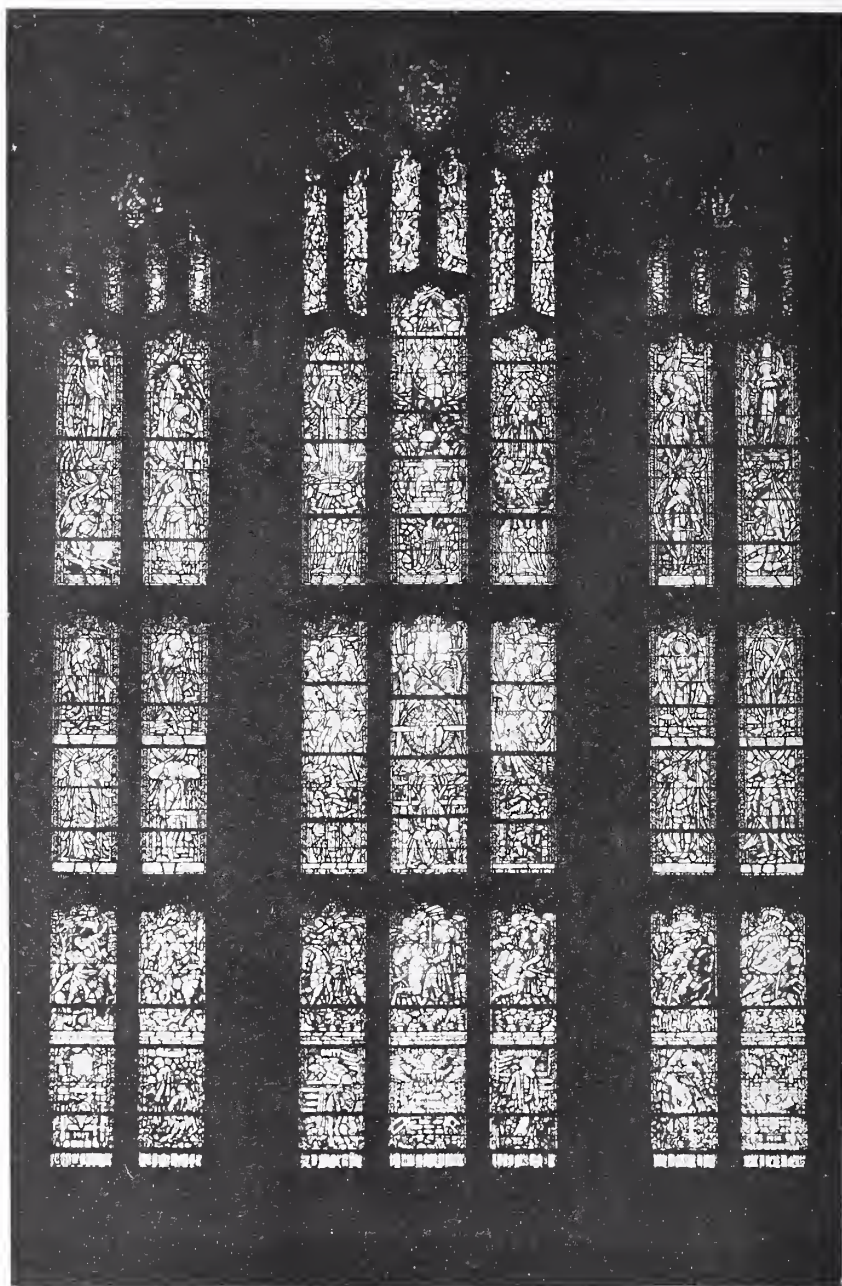
A PAINTING BY  
HENRY S. EDDY



COPENHAGEN, DENMARK

A PAINTING BY  
HENRY S. EDDY





APOCALYPSE WINDOW, U. S. MILITARY ACADEMY, WEST POINT, N. Y., IN MEMORY  
OF THE GRADUATES WHO DIED DURING THE WORLD WAR, DEDICATED SUNDAY,  
JUNE 10, 1923

DESIGNED AND EXECUTED BY WILLIAM AND ANNIE LEE WILLET





RUTH ST. DENIS

A PAINTING BY

EBEN F. COMINS

## RUTH ST. DENIS—ARTIST

BY AMELIA DEFRIES

**I**T MUST be almost fifteen years since I first knew this rare personality. She came to London, took the Scala Theatre, and danced the whole programme, accompanied by her assistants. We had seen Isadora Duncan, and Maud Allen was just then the rage in London; the Russian ballet had not reached us then, nor had we seen Pavlova. Ruth St. Denis was a pioneer. Every night her theatre was full of artists who came again and again to draw inspiration from her work.

Her dancing was more than revival of the Greek, and more than the illustration of music; more than movements of the body. Ruth St. Denis' dancing was something new to us—an expression of the unity of body and soul.

After a season under her own management she went on tour, and then she took an engagement at the Coliseum. I remember well her youthful dislike of making her art a part of a vaudeville show! She had, that time,

to come on after the performing lions and before the "comic act." Those of her dances showing the most exquisite atmosphere and the most delicate ideas were "cut out," but her wonderful serpent dance and her remarkable temple dance were produced. The latter was the coming to life of a goddess, who was aroused by the five senses, and in a frenzied struggle threw them from her one by one, and the renunciation being fulfilled, returned at last to her temple. This was symbolized by Ruth St. Denis alone without any member of her company. It was a complete work which has never left my memory—that dance of renunciation and of spiritual harmony. Even better I liked her Incense Dance, which she also performed by herself. Wraithed in grey chiffon she moved as in a dream, with such delicacy and elusiveness that she seemed like a vision which could never materialize, and from the huge jars placed on the stage she drew incense—the life of the spirit. A thing of dreams, she seemed. A more perfect artist never danced on any stage. There was an idea, symbolic and metaphysical, in all she did. That was something new, a development in the art of dancing. Like all really complete artists, she was a great idealist and an inspired optimist. Her shining eyes were illumined as though by the light of another world; her slim figure alive with emotion and energy. Her technique was remarkable for that period. She could do not only the Greek steps and movements, then but recently rediscovered, but also the finest ballet steps. She alone, of all dancers at that day, danced in the schools of more than one technique. She said it was necessary for the proper interpretation of different moods and thoughts to have a perfect control of all styles, and of all types of technique; and that there was no limit to the possible steps and movements. Into her very settings and clothes she wove meaning. When she wished to describe passion and abandon, no one could be more passionate or abandoned than she, but she always returned to the note of the soul—to the note of the violin and the flute. She had a great scheme for a dance to symbolize the birth and death of Egypt, with the rising and setting of the sun, which she afterwards produced in America.

In spite of her success in Europe and Amer-

ica, she has never yet been able to realise all the ideas she has had in her life—to do that she needed, like Gordon Craig has needed, a theatre, school and workshop of national importance.

When I met her again after many years in Washington in 1919, I found her married to a delightful man, Ted Shawn, who was completely at one with her in idealism. He had supplied the practical support she needed, as well as the rounding off of her private life, and together they had attained one ambition—that of an open air school in California.

Ted Shawn, as well as being a fine dancer, very masculine and simple and unaffected, is a good all-round craftsman; and when jewelry is needed for their costumes he sits in the dressing room and makes it with his own hands.

When Ruth St. Denis was a wild, half Irish girl on a farm in the state of New York, she had taught herself to dance and taught herself to make clothes to dance in, trimming them with bits of glass she picked up in the road or anywhere. And she, too, can make all her costumes and has often done so. Her own efforts took her to Paris, where she danced in every type of dance-hall, always retaining the innate refinement of her own mind. Thus she raised and developed her art until she was recognized as one of the few great artists of dancing in the world.

In Washington, when I dined with her, she was surrounded by her family, but she poured forth her idealism and her hopes just as impersonally as she used to do to me in her dressing-room at the Scala in London.

Six months or so after that I received a little card on which was a photo of Ruth and Ted Shawn standing together amid ruins, the ruins of their Californian school—their home. It had been burnt to the ground and with it had gone her fine library on the Dance and her valuable collection of books on costume, the collection of her lifetime practically uninsured, but underneath this photo was printed the line "When Hope seems dead . . . hope on."

Now, lately, while they dined between performances, I have again had the joy of meeting these two idealists in London. After too long an absence they were only here for four short weeks, going then on a provincial tour. If only we could find a way to get them back again for a longer



© E. O. Hoppe.

RUTH ST. DENIS IN JAPANESE DANCE

FROM A PHOTOGRAPH BY E. O. HOPPE

season in a theatre of their own! They could put on things as spectacular and far more symbolical, far newer to us now, than have been seen at the Alhambra.

There exists in London at this moment a scenario for a new kind of ballet, written by an English writer in the form of a dance-

cycle. The scene in the first part is laid in Florence, the second amid the negroes of the Bahamas, the third in Venice. This trilogy develops naturally from the art of Ruth St. Denis and is poetically interpretive of modern life and invention. It is called "The Harlequinade of a New Era," and the





RUTH ST. DENIS

A DRAWING BY MAX WIECZOREK

music for it is being composed by Eugene Goossens.

The British School of Ballet is ready to produce such a work if led by the genius of Ruth St. Denis. There are artists in England whose fine decorative sense would provide *decor* to go with the ideas and music. Bakst, Roerich, Picasso and the Russian Ballet have taught us much—but now it is time we were doing something ourselves, something expressive of the most subtle side of the Anglo-Saxon spirit.

I found Ruth and Ted Shawn, like shining stars, as harmonious and idealistic as ever, and matured with the experience of the last few years (he joined up early in the war as a volunteer soldier in America). Her fertile mind is even more full of ideas than before—ideas now forming a combination of creative imagination, metaphysical, poetic, full of lights of fantasy, with hard-headed realism. Together she and Ted Shawn have reestablished their school and rebuilt their burnt home, together they have elaborated an

idea for a dance orchestra—each dancer to be as a player in an orchestra, each body an instrument. Together they have lived a full life and have still found time for the practice of their arts and their crafts and for much study of these and of metaphysics and philosophy—the philosophy of real life, the understanding of love and of unity.

One of the most practical things they do at their school is to give each student a manual trade as well as the profession of a dance-artist. This splendid idea should be taken up by every school of art. For those who dare not spend money on learning an art which may provide only a precarious living can afford to pay to learn a trade by which they could always live. If you fail to attain first rank as an artist—or during the hard years—you have always a trade to fall back upon, under this system. It is so simple an idea and so right that the marvel is for it to seem so new. It combines the artisan and the artist. A perfect unison.

I well remember when in the papers years ago there was a paragraph about a leading dancer to the effect that she had spent an afternoon in the British Museum studying for her new dance. I read this to Ruth St. Denis, who smiled her star-like smile, as she said: "A *whole* afternoon! Well, just think of that," with a purposely exaggerated New York accent. She might well smile, because she had spent two whole years on

study of detail for the dances she was then performing; and I was at that moment spending days and weeks, even months, in the pursuit of detail from the Book of the Dead, so that she might have some indication for her prolonged study of Egyptian life, to which she intended to devote herself when she had finished her tour, before even attempting to produce the "Birth and Death of Egypt." She literally soaks herself in detail when the conception and subject call for it. Thus she achieves a most remarkable and subtle atmosphere, and the "make up" which is not the least among her perfected arts.

After constant attendance both in front and in her dressing room, during the brief four weeks of her recent engagement in London, I came away with food for thought and inspiration enough to last for several years and material for many more articles! Yet we let such a personality (so deeply infused with *experienced* ideas and *experienced* emotion, such an inspirational, such an artist) pass through London so quickly that the populace only got from her appearances what they might get from the appearance of a rare flower. It seems hard on the public that we cannot let her work out her best ideas for us. She has returned to New York with the firm intention of bringing an American ballet, trained by herself and Ted Shawn, to London two years from now.

## THE LADY LEVER ART GALLERY

BY SELWYN BRINTON, M.A.

THE GIFT to the British nation of Lord Leverhulme's magnificent collection at Port Sunlight has been justly described as an event of national importance. It can, of course, scarcely compare with such a London museum as that of the Wallace Collection at Hertford House; but in the provinces of England there are very few collections of the same importance open to the public, though I might make an exception in favor of the Bowes Museum at Barnard Castle in Durham, which I have already described in these columns.

The building itself, in the central thor-

oughfare of Port Sunlight, owes its design to Messrs. William and Segar Owen of Warrington and, as may be seen from my illustration, is a simple and dignified classical design, with four Ionic porticoes, which mark the entrance to each façade, while two low domes break the skyline; oblong in shape, the whole building has been carried out in Portland stone masonry. The galleries are, speaking generally, grouped round the Central Hall and the North and Sculpture Halls; and they include on the northeast side four "period" galleries, on the southeast side the "William and Mary"



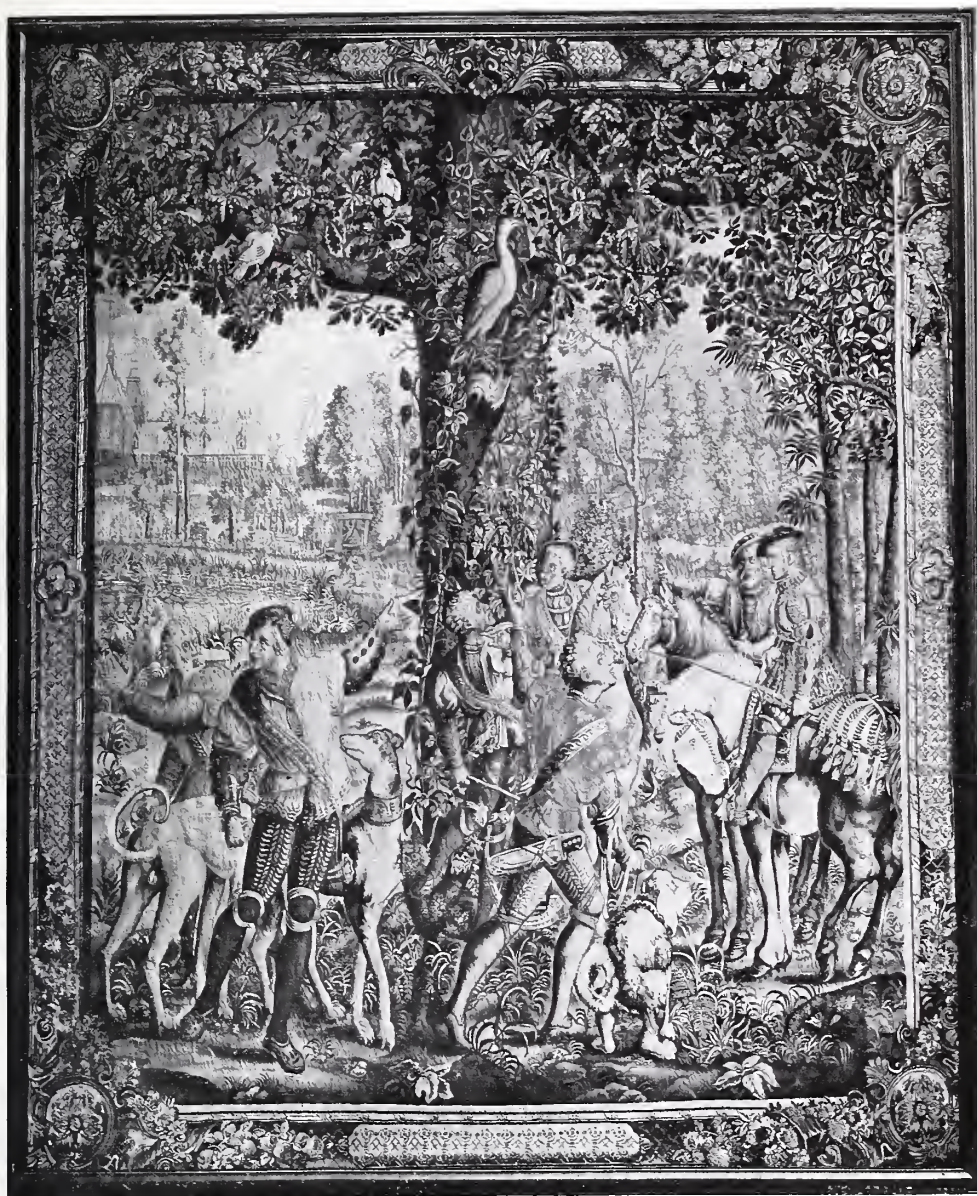
SOUTH ENTRANCE, LADY LEVER ART GALLERY, PORT SUNLIGHT

room and the China and Napoleon Galleries; on the southwest side the Wedgwood and China Galleries and Masonic Hall, and on the northwest the Tapestry Room, with four small picture galleries and the "Queen Anne Room." An external feature of the building is the domed ceiling of the Reception Hall at the west entrance, and those of the Sculpture Galleries, which, circular in plan, with a diameter of 42 feet, each have a domed light, carried by a colonnade of twin columns. As the galleries are roof-lighted, the wing walls present an unbroken masonry treatment, relieved by the stylobate base, 6 feet high, and the main cornice and parapet walls. The interior decoration

of the walls, where not panelled in timber or plastic work, is a dull black paint; but others have been treated as walnut, and the China Galleries have golden silk hangings. The "Tudor" and "William and Mary" Rooms are panelled throughout; the "Napoleon Room" is a reproduction of decoration from Malmaison, the Sculpture Halls are finished in French stuc plaster, and the Reception and Central Halls have similar treatment with pilasters and panelled arrangement in plaster.

I have given some attention here to the building, because, designed—like the Bowes Museum—especially for a definite and formed collection it is interesting to note





GOBELIN TAPESTRY

LADY LEVER ART GALLERY, PORT SUNLIGHT

how the available space and accommodation has been handled by the architects. I come now to the collection itself, which, as has been well remarked, is the revelation of the personality of the donor, and which, though catholic in its outlook and touching many different sides of art, yet favors specially

British art and design, as is only right in a collection formed and exhibited in England. Specifically British is the magnificent collection of Wedgwood ware, of which I am able to give an illustration; it includes Jasper, Basalt and Biscuit, and is described in the gallery list as "a collection probably without





WILLIAM AND MARY ROOM

LADY LEVER ART GALLERY, PORT SUNLIGHT

equal in its variety and completeness, containing examples of every phase of Wedgwood's work." Flaxman's tools and medals are here, with waxes by that fine artist and Pacetti and Cinganelli, blue, black, pink and green jasper and black basalt, while a case is devoted to Wedgwood's contemporaries or imitators. To a collector of ceramics this collection, ranging from reproductions of the famous Portland vase down to cameos and personal ornaments, is of extreme interest; and here, too, the original wax models by Flaxman must not be overlooked.

Next in importance to this, apart from a few examples of Derby biscuit ware (which seems to have been Lord Leverhulme's first predilection as a collector) and some choice examples of Sèvres, come the Chinese pottery and porcelain; and here, though this is a subject on which I do not pretend to speak with authority, there seems little

doubt that the collection of the Lady Lever Art Gallery, containing some of the choice specimens from the Gorer and Bennett collections, may claim to rank as one of the finest in the world. The period of the Kang Hsi and the Kien Lung china, especially the former, is very richly represented, though several fine Ming pieces are to be seen and one even of the earlier Sung dynasty (960-1280). The collection is displayed in five galleries, "Famille Noire" and "Famille Verte" claiming one, "Single Glaze Ware" and Chinese Pottery another, while the extensive collection of blue-and-white spreads over several rooms, and "Famille Rose" and "Egg Shell" is shewn beside jade and quartz carvings. Not to be overlooked is the unique set of ginger jars, which have been called the "*chef d'oeuvres*" of the collection.

I come next to tapestries and decorative needlework, which are both well represented



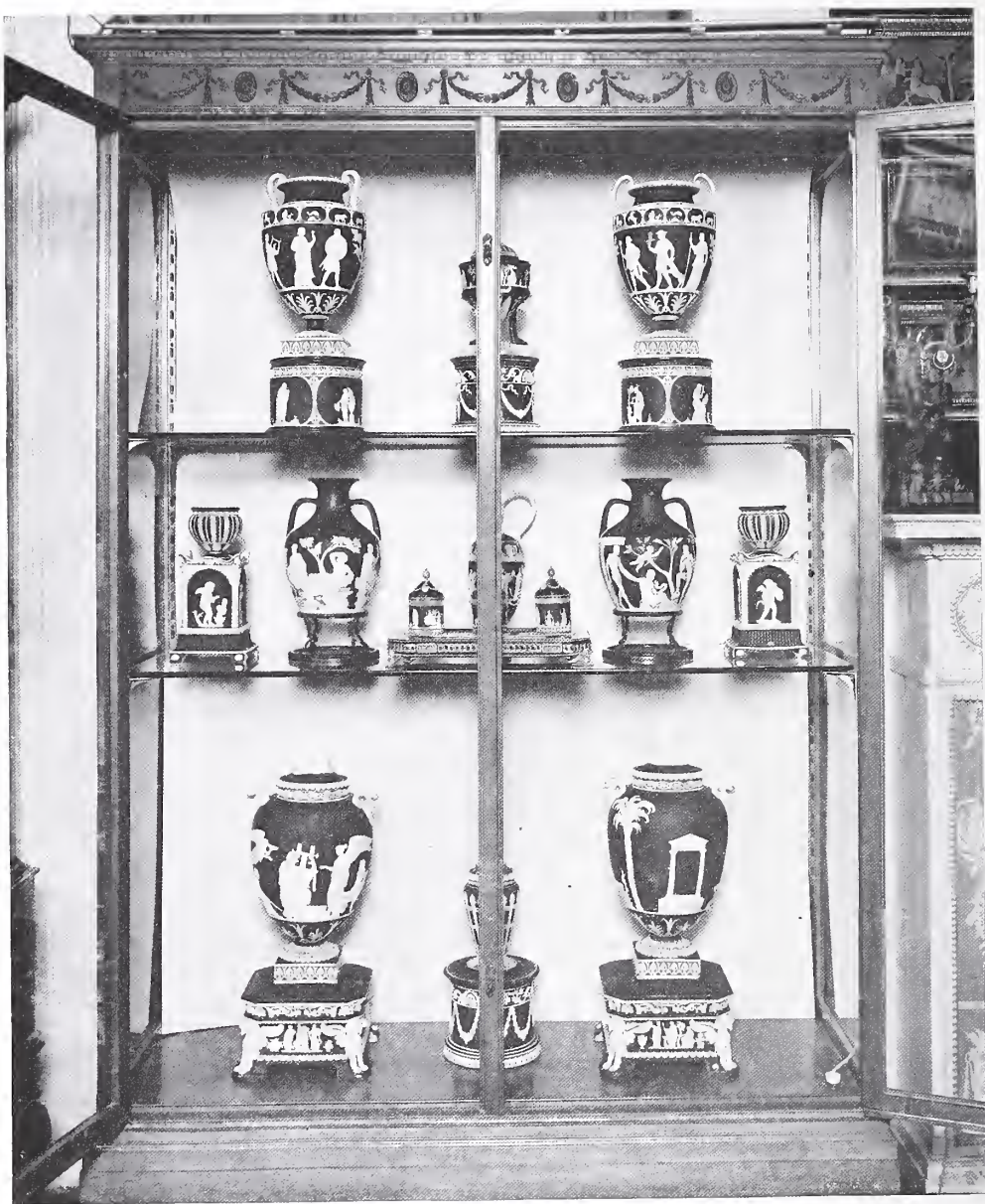
LACQUER CABINET

LADY LEVER ART GALLERY, PORT SUNLIGHT

in this collection. English embroidery of the late Tudor and Stuart periods is especially strong, and the walls of one of the galleries are hung with designs in "*petit-point*" and different forms of exquisite needlework of those periods, which had more leisure than modern conditions afford.

But we must not forget that even down into the last century beautiful needlework in its pictorial side was cultivated. Included among the notable exhibits is a charming piece of framed needlework by Eliza Lever—Viscount Leverhulme's mother—its subject being taken from the story of Ruth and Boaz.





BLACK AND WHITE JASPER WEDGEWOOD

LADY LEVER ART GALLERY, PORT SUNLIGHT

As in the Bowes Museum at Barnard Castle, the tapestries here are important in themselves and add richness to the collection. They include the work of three European countries where this art was successfully cultivated—namely, of England, showing several Mortlake tapestries, among them

a set illustrating the story of Hero and Leander; of France from the famous Gobelin looms (see illustration), with Flemish and Brussels examples. To English-speaking visitors the famous "Hero and Leander" series, designed by Francis Cleyn and woven under the supervision of Richard Crane at

Mortlake, may be even more interesting as an example of a nascent national art which the Civil Wars of the Revolution destroyed, than the fine Gobelin panels shown here of the "Hunts of the Emperor Maximilian," which were originally designed by Bernard Orley about 1528.

I shall now devote my remaining available space to the paintings and sculpture, and here—though by no means confined to these—Lord Leverhulme's interest in the British School is strongly apparent. Outside these last are indeed the Titian painting, the Rubens theme of a comely and full-formed "Daughter of Herodias" bringing the head of St. John Baptist to her mother and Herod seated at table, the Madame Le Brun's upright figure of Lady Hamilton and the French portraits in the Napoleon room. It is the English school which attracts us here in the work of Romney ("Miss Lombard," afterwards Lady Cooté), Sir Joshua Reynolds in his "Venus Chiding Cupid," John Hoppner's "Duchess of Rutland" and his "Earl of Moira," Thomas Gainsborough, Lawrence, and coming to our royal house later, Sir David Wilkie's "Queen Victoria in Robes of State," Winterhalter's "Princess Consort," and Sir John Lavery's "Princess Mary."

The pre-Raphaelite school evidently interested this collector, for we find here Ford Madox Brown's "Cromwell on His Farm" as reserved in color as Holman Hunt's "May Morning on Magdalen Tower," also shown here, is luminous and radiant, and Sir Edward Burne-Jones' "Beguiling of Merlin." But perhaps the most interesting painting here of this period of British art is the famous "Sir Isumbras at the Ford," which appeared in the Royal Academy of 1857 and brought forth a storm of criticism as well as the well-known caricature with the portraits introduced of Millais himself, D. G. Rossetti and John Ruskin as a braying ass. At the McCulloch sale in 1913, the painting itself fetched £7,800, testifying to its enduring interest and popularity. Two finely decorative figure paintings in the collection are Lord Leighton's magnificent "Daphnephoria" and William Etty's large canvas of "The Judgment of Paris." In the last ten years Etty has been steadily coming back into public appreciation; and Lord Leverhulme probably did well to include

in his collection this typical work, which was painted for Lord Darnley in 1826. The two Orchardson paintings are appropriately hung in the Napoleon Room as dealing with that character, in his story of success and failure.

I come now to this interesting room, and more generally to the subject of the furniture. The "Tudor Room" shows us the fine panelling of Queen Elizabeth's time, dating from 1571, and in the "William and Mary Room," which follows in sequence, furniture becomes less ponderous, and beautiful lacquer work, which I illustrate in a fine lacquer cabinet, begins to show its attraction. My illustration of this "William and Mary Room" will give a very fair idea of the character of the furniture of that time, while in the "Queen Anne Room" the canopied four-post bed was made specially on the occasion of her visit to Dryham Park in Gloucestershire. But among these interiors of historic periods the interest here centers in the "Napoleon Room," furnished throughout with choice pieces of First Empire. The whole suite shown here was actually a present from Napoleon himself to Cardinal Pecci, the walls are painted and stencilled in the manner of a room at Malmesbury; and we have before us here the Emperor's own dressing-ease and stand, and the beautiful needlework table, supported by winged figures, of the Empress Josephine, mounted in ormolu, of which I am able to give, through the kindness of Viscount Leverhulme, an excellent illustration.

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It is interesting to know that a new art society has been formed in Santa Fe, New Mexico, by three painters from the Taos colony and five Santa Fe artists, who have grouped themselves under the name of "The New Mexico Painters" and are planning to hold exhibitions annually in New York, Chicago and other art centers throughout the United States. An unusual feature of this society is that there will be no president, a secretary being the only representative. This office will change hands from year to year, as the new members take it in rotation. The group includes Walter Ufer, Victor Higgins, Ernest L. Blumenschein, Gustave Baumann, J. G. Bakos, William P. Henderson and B. J. O. Nordfeldt.



# THE AMERICAN MAGAZINE OF ART

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## THE WASHINGTON PARK SYSTEM

Apropos of the resolution passed at the recent Convention of the American Federation of Arts in regard to urging the importance of the appointment of an expert committee to recommend and take under its supervision additional park areas and park development in Washington, a delightful article by Stephen Child, Fellow of the American Society of Landscape Architects, was published in the June issue of *Parks and Recreation*, in which attention was called to the urgent need for an awakening of public interest not only in Washington but throughout the country in this particular phase of the national capital's development.

"Every good American," he said, "is proud of the world-wide fame of Washington's beauty and all will, we are sure, be surprised and dismayed to know how desperate is the need for further extension of the park system and how completely inadequate is the machinery for accomplishing anything of this sort. Would it not

surprise you, my good friend and fellow citizen of Chicago, of Denver and of San Francisco, to know that there is today no law providing for the extension of Washington's park system; that there is no department, bureau, commission or official either of the Federal Government or of the government of the District of Columbia authorized to study or develop a systematic park plan; that there is no official legally directed or invited to submit recommendations or estimates for acquiring additional park areas? Do you know that to make any park extension for the national capital it is now necessary to have a separate bill passed through Congress, with all the delay this entails, authorizing the acquisition of each particular tract and that the great broadening of federal legislation, makes it practically impossible to secure the passing of such separate individual bills? Do you realize how entirely impracticable it is for committees of Congress to make personal examination and study such as is required for a comprehensive park plan? Suppose a bill to acquire a particular area is successful, the result is quite likely not to be in keeping with a systematic study of the park system. There is, to be sure, an annual appropriation of the insignificant sum of \$25,000 for acquiring very small triangles or points of land at the intersection of streets, but *there has been no authorization for acquiring land to extend the park system since 1913.* Meantime splendid woodland and rocky areas of beautiful natural scenery of inestimable value to the park system have been utterly destroyed."

A bill to provide such a park commission has been drawn up and presented to Congress. It is known as Senate 4062—H. R. 13318. This bill also makes provision for an annual appropriation of a sum not exceeding one cent for each inhabitant of the United States for additional acquisition, Mr. Child explains, and he concludes his article by saying persuasively: "Come now, Mr. New Englander, Mr. Mid-Westerner and Mr. Pacific Coaster, let us have, not your dollar, nor your half-dollar, nor even your one penny, but your interest in this bill. Make a little effort to buttonhole your congressman. He may be around home this summer or fall 'attending to his fences.' Ask him to inform himself about this Washington Park



Bill. See to it that he makes a memorandum about it and urge upon him when he goes back to Washington to do something about its passage. If he feels that he needs any more data, the Committee on Parks of the Washington Board of Trade will gladly see that he gets it." And failing this, let us add, the American Federation of Arts will be glad to inform him.

## NOTES

It was not until the end of  
OF INTEREST 1904 that the Boston Society  
TO of Arts and Crafts opened its  
CRAFTSMEN salesroom in Park Street.  
During the past year the  
sales of the Society have amounted to more  
than \$152,000.

C. Howard Walker, chairman of the jury, in his annual report, recently published, says: "Lack of ability to design is the chief fault of the craftsmen. Technical skill is the result of practice, design demands not only study but appreciation, and appreciation is enhanced by study. Work is done too casually. The testimony of works of art is plain, that is, that no object is too small but that it can be made by design distinguished in character. The jury therefore recommends that the craftsmen become cognizant of design by the study of books on the subject and by comparing their works with that in museums and elsewhere which are of acknowledged merit. Untrained originality is of suggestive value, but is often unsightly and unsalable. . . ."

"In relation to the character of the work itself there is marked difference between that of the various crafts and it is suggestive that work that can be easily done is the poorest, while that which requires labor is the best. The work shows itself worthy of the effort required to make it. Our appeal therefore is to make what seems to be and often is ephemeral work so fine in its workmanship and design that the material is made of value. This applies especially to Christmas and Easter cards, strings of wooden beads, toys, etc.

"On the other hand, technical stunts, such as the imitation of one material in another, labor expended unnecessarily merely to show technical skill upon objects which are unworthy of it, and experimental pro-

esses which have only the value of experiment are discouraged. The fact that a piece of work is merely different from anything previously done is not a credential of its merit.

"It cannot be too definitely stated that naturalistic design requires supreme skill in drawing and arrangement, and that when such skill is absent, the work becomes conventional from inadequacy of expression, and at once is subject to the limitations of conventional work. A consideration of the relative scale of patterns to each other and to the objects on which they occur is suggested. Large scale becomes crude when associated with small scale, for it is the latter which sets the initial scale of the design. Complexity of design interests as does any intricate thing which seems to court interpretation, but it is much easier to do than is simple work of distinction. Simplicity of material and of its treatment, technically and aesthetically, skill in technique and in design, unity of color, of scale and of intention, and directness and adequacy of treatment, are all factors in making designs commendable and through them originality acquires distinction."

An interesting editorial on  
A UNIFORM the replanning of London  
LONDON appeared in the June 15th  
issue of *The Burlington Magazine*, which for connoisseurship holds a unique position among art publications. From this we make two excerpts which we believe to be of special interest to our readers:

"There seems to be a general restirring of interest in street planning and in the architecture of public and commercial buildings in London. People are looking forward with curiosity to the far-reaching schemes for dealing with the Charing Cross bridge problem, and to what will come of the plans for rebuilding Regent Street. There and in many other parts of the West End demolition goes on apace. The newly erected Bush House attracts great notice and gives rise to quite animated discussions in Kingsway.

"The tendency of the opinions expressed in the press and elsewhere has been towards greater uniformity in London's streets. The first result of this movement has been

that in the complete rebuilding of Oxford Circus, the four large drapers' stores whose premises comprise the circle have all been built to exactly the same design. If the idea of uniformity prevails, West London will soon bear a very different character from its present one. Hitherto London's streets have given no impression of being the outcome of a directing mind. What uniformity exists is the result of accident. The buildings grow up like plants in a wild place, so that the very demolition gaps seem not altogether out of place. It is certainly better that the planning of a city should be logical, but a uniform system implies much repetition of the same design; the danger of monotony is greatly increased, and the effect is certain to be dull unless the scheme of each area is the outcome of one or more really fine designs. The design of the earliest of the four buildings forming Oxford Circus is not impressive, and its unimpressiveness was thrice multiplied when the same building was thrice repeated. The common notion that mere uniformity will do as a substitute for art is probably also responsible for the desire to arrange Trafalgar Square into a more orderly pattern. It is the housemaid's and the park ranger's impulse overflowing its banks and coming to obliterate the sprightly streams of art under a stagnant splash of dead water. But London's unheard-of wilderness of streets is not to be tidied up in a day. Not a mere army corps of official architects, with R. I. B. A. in gilt letters on their hats, not a paltry ton or two of gold will suffice to reduce London now to a mathematical diagram, like Washington or the latest garden city. And it is questionable, anyway, whether the beast would be any more attractive tamed and jumping through paper hoops, or sitting in a strait-jacket. . . .

"The advocates of greater height for London buildings do not seem to be making much headway. True, the walls of masonry round Oxford Circus have so far increased in height that, whereas formerly one walked there in a circular plain with a low edge, like a frying pan, now the people and the traffic seem to scethe at the bottom of a gigantic pot. So it is sure to be with the new Regent Street. The low buildings, whose upper edges formed so delightful a

curve between the two Circuses, were bound to be sacrificed sooner or later to the gods of modern commerce, but all that the transformation will amount to will be the raising of the sky-lines of Regent Street to the same modest height as those of the other main thoroughfares in the neighbourhood."

To open the doors of your exhibition gallery and say MAKING YOUR EXHIBITION WORK to all the world: "Come in," is not sufficient. There are many that might come in had they the incentive. If they need a good reason for coming in to look at works of art, it becomes the duty of the institution or club to find one and spread it abroad.

To begin with, let the community know that you are offering the exhibition. Tell the newspapers in simple language something about the exhibition, the why and wherefore of it, something about the artists, or about the materials it may contain. The Federation sends out such information to the papers, but they may not always be willing to give it space. A little pressure locally will do much good.

Again, the local clubs, the Y. M. C. A. and kindred institutions, the social centers and church clubs should know about the exhibition. A neatly printed announcement, or, failing that, one in typewriting, will bring many. But, better yet, put up a poster or other notice in the local library and, if possible, in the schools of the district. A little persuasion may result in having available on a certain table in the library the books which have a bearing upon the exhibition. Quite possibly public interest in the subject may encourage the librarian to add to the library other volumes of interest along that or allied lines.

Above all inform the district superintendent of schools, or the local principals. Request that they bring the matter to the attention of their teachers of art who may find in the exhibition good class material. Often a principal will agree to a class session in school hours in the exhibition room. But all the teachers should know about the opportunity. It may contain essay topics for the teacher of English or history. It should have cultural value for all classes.

R. F. B.

NOTES FROM  
ITALY

A remarkably well-organized and complete exhibition is the first international Exhibition of Decorative Arts now being held in the Villa Reale of Monza. These exhibitions are intended to be biennial, alternating with those of the City of Venice, but confined, as stated in the title, to the Decorative Arts; its *locale* is the immense and sumptuous Palace of Monza, situated in a lovely park stretching for miles, now handed over, with the palace itself, by the King of Italy to his people; and the ambition of its organizers is to give to Italy a foremost place in the decorative work of the modern world, a place which she can claim by her past achievement.

From this point of view the peasant art here shown of Sardinia and the Abruzzi is specially interesting, as an entirely spontaneous growth, handed down, in the case of the embroideries especially, from mother to daughter for generations, and claims a place beside the ceramics of Florence or Faenza, the alabaster of Volterra and the beaten iron work of Bergamo and other centers; while two features of exceptional interest are the bookbinding and fine modern printing—the “Mostra del Libro”—which occupies very appropriately the former library of Queen Margherita, and the room near given to fine jeweler’s work, the “Mostra degli Orafi.” Both in printing and binding modern Italy is achieving some very fine work, as well as in the revival of wood cuts, which are not forgotten here, again the setting of jewelry here shown is most original and charming, and I was particularly impressed by two magnificent vases in silver and glass contributed by Leopold Janesich of Trieste. What the organizers, under the able guidance of the On. Guido Marangoni as Director-General, aimed at was quality in the last-named sections rather than quantity; and an example of their care and wise generosity is shown in the two vases just mentioned, for which beautiful and expensive pedestals were created because it was felt they were needed to give these lovely ereations their full effect.

A peculiarly happy ereation is that of the Section of Piedmont. Here the Committee, under the Presidency of the famous sculptor Bistolfi, imagined what might be the home

of a man of taste, and “amatore d’arte,” who went to local art and industry to create a home for himself which, modern in form and design, should contain original elements of beauty. We pass from the dining-room, designed and carried through by the sculptor Giacomo Cometti, to the study or studio created by a group of modern craftsmen, then to a delightful music-room, a billiard room, bedrooms, and a room for the children, where everything, from the dolls to the cushions, has been carefully designed by Sig. Seavini of the “Ditta Lenci.” Lastly it was felt that our gentleman of artistic tastes might need a small picture gallery, and this has been effectively included in the “*alloggio completo*” which is the contribution of Piedmont to this “Mostra Decorativa.”

“Our initiative,” says Comm. Marangoni, to whose energy and organizing power, supported by that of his secretary, Sig. Calzini, the “Mostra” owes much, “sprang from the conviction that the ancient and glorious artistic industries which were our heritage could and should spring to new life and to renewed social functions. . . . The ‘Mostra’ is composed of seven sections respectively dedicated to Municipal and Public Art, to the Decorative elements of the house and its interior, to the surroundings of Childhood, to Sacred Art, to the Arts of the Fire (Ceramics, beaten iron work, goldsmith’s work, enamel, etc.) to the Art side of the Vehicle (the aesthetics of all means of transport) to the Graphic Arts and Art Schools.” And he goes on to enumerate the different regions of Italy which have contributed to the exhibition and its success. Piedmont under the initiative of Leonardo Bistolfi, Tuscany, where Antonio Maraini has worked on the committee and shows some interesting sculpture, the Abruzzi with its attractive local art and costume, the “Tre Venezie” (three Sections of Venice) which occupies a whole wing of the ground floor with its traditional crafts, among which the glass claims a first place, Genoa and Liguria, Latium and Sardinia with the “Arte Rustica” to which I have alluded.

Among the foreign sections the leading places are taken by France, Sweden, Hungary and Czecho-Slovakia. In this last section the glass, which is one of the oldest industries of Bohemia, is, like that of Venice, a specially interesting feature; and both here



and in the case of Hungary the interior decorations have been admirably carried through, the girl's bedroom ("Camera ad letto per Signorina") in the Czecho-Slovakian rooms being charmingly worked out with glass, ceramics, and carved wood. In the Sweden Section the glass is also a strong feature, while the furniture and wall decoration has a severity and simplicity which has its own attraction. France comes out very well here, and Belgium has an attractive display of the theater and theatrical "maquettes." England appears very insufficiently with a collection of posters, and it seems to me it might have been better if, like America, she had stood aside; but if these fine exhibitions continue as a biennial feature it is to be hoped that both these last-named countries, which have so much to offer in modern decoration, may be worthily represented on some future occasion. In the Futurist side the committee decided, on the principle, presumably, of "plenty of rope," to give a room to this section of modern decoration with no restrictions whatever. The result is something astonishing, and, if it does not help the cause of Futurism in art, it certainly contributes to the amusement of the visitors.

S. B.

ART IN  
CHICAGO

It is not generally known that Chicago has two statues of Lincoln by Saint-Gaudens, one seated and

one standing. The seated statue is the bequest of John Crerar, a well-known philanthropist of Chicago, who died in 1889, leaving one hundred thousand dollars for a statue of Lincoln which was "to face south in a Southern park." The commission was awarded to Saint-Gaudens, and in 1906 he finished the cast in his studio at Cornish, New Hampshire. It was shown at a memorial exhibition of Saint-Gaudens' work at the Chicago Art Institute and at the Panama-Pacific Exposition in San Francisco, and later in New York City. When it was returned to Chicago there was no site selected for it and it was therefore placed in a storehouse where it has lain for many years unnoticed. Happily, interest has been reawakened, and this great work of art is to stand at the south end of the south wing of the Fine Arts Building in Jackson Park, which has recently been claimed for the

public and is to be remodeled. This statue is said to have been considered by Saint-Gaudens his greatest work, and it is hard to realize that it could have remained so long out of the public eye.

A fitting memorial to Theodore Thomas, founder of the Chicago Symphony Orchestra, is to be placed immediately in front of Orchestra Hall in Grant Park. This is in the form of a monument entitled "The Spirit of Music," and is the work of Albin Polasek, head of the modeling department of the Chicago Art Institute. Mr. Polasek regards this monument as the best work he has so far accomplished. Its erection was made possible by the will of the late Benjamin F. Ferguson, of Chicago, who left one million dollars "to be used for the erection of enduring monuments and statuary to beautify the parks and boulevards of Chicago."

At the Art Institute is to be seen a collection of seventeen remarkable paintings from the private collection of Mr. R. F. Angell, of Chicago, secured for special exhibition at the Institute during the summer months. Among the most notable of these are two paintings by Rembrandt, one "The Resurrection of St. Lazarus," the other "Meditation of St. Paul"; a large canvas by Jan Steen (1626-1679) entitled "Boors Merry-making"; a hunting scene by Isack van Ostade (1621-1649); and a rare painting by Albrecht Dürer, showing Adam and Eve in the Garden of Eden. There are also two small portraits by Frans Hals, and three by Sir Thomas Lawrence, Sir Joshua Reynolds and Thomas Gainsborough; and a painting by Andrea Vaccaro (1598-1670), of Christ being taken from the cross.

NEWS LETTER  
FROM THE  
AMERICAN  
ACADEMY  
IN ROME

June is the month when the exodus for travel begins at the Academy and the time when the contemporary National Academies in Rome hold their annual exhibitions. The Italian Gov-

ernment held recently an exhibition of its prize men's work in the Campidoglio in which a heaviness of sentiment, a dolorous outlook on life seemed to dominate. Both the French Academy and the British School were strong in draughtmanship, especially the latter, where an evident influence of Augustus John seemed to prevail. The

French Academy showed painting and sculpture mostly. Only two architectural drawings were hung. The French never seem to send any technical fumblers to Rome. They apparently prefer men with a good solid groundwork of ability to handle the tools of their craft rather than to place their confidence in painters of promise or taste, unfortified with the grammar of their trade. The British students are in several cases very remarkable in their figure indications, especially their first year probationer. They have a system that might be adopted to advantage by the American Academy of sending a man out to Rome for a year and awarding him two additional years if he proves by his accomplishments worthy of the honor.

On the 3rd of June Mr. Edwin H. Blashfield arrived in Rome for a more leisurely visit than heretofore. He has seen the work of most of the men and given very generously of his encouragement and counsel. The Fellows gave a dinner in his honor on the 18th, just before he left for a trip to a number of hill towns that were new to him.

The Academy made its annual visit to the Villa Albani at the beginning of the month, when Prof. Amelung talked on the sculpture collection at some length. Weekend excursions to the Villa Catena, Nemi, Albani, Tivoli and other interesting sites have become a habit with some of the men, Prof. Faulkner, Prof. Curtis and Lascari participating quite regularly.

Prof. Showerman, Prof. Van Buren and Prof. Curtis are travelling, the former in Dalmatia; the latter two are away for the rest of the summer. Prof. Van Buren is in England and Prof. Curtis touring Switzerland, Germany, Belgium and France.

Prof. Faulkner is well advanced with his part of the Memorial for Thrasher and Ward, having almost completed the fresco in the west aisle of the cortile. He starts at sunrise and stays with his work through most of the day in order to take advantage of the wet plaster.

Mr. Walter Damrosch has been in Rome for a week or more and has quite thoroughly gone over, with Prof. Lamond, the work of the Music Department. He is to produce Hanson's *Symphonie* poem, "North and West," in New York next season.

Leo Sowerby and Randall Thompson,

composers, have both left Rome for the summer, each to travel for six months.

FRANK P. FAIRBANKS,  
*Acting Director.*

BRANGWYN  
PENDENTIVES  
FOR MISSOURI  
CAPITOL

The four historical pendentives painted by Frank Brangwyn for the rotunda of the Missouri State Capitol at Jefferson City have lately been installed and unveiled. These decorations, measuring 49 feet by 23 feet 7 inches, are in the dome. They represent "The First Landing," "The Home Builders," "The Pioneers," and "The Bridge Builders." In an interesting illustrated article by Grace E. Rogers on the subject in the June number of *Architecture* (London), the following is said: "These last decorations of Mr. Brangwyn for the upper rotunda of the Missouri State Capitol, Jefferson City, are executed in oil on canvas prepared with plaster priming, which being absorbent produces the matt effect of tempera—a suitable technique for the dry, clean climate for which these works are designated. The general scheme of this particular portion of the building, designed by Messrs. Tracy and Swartwout, is in quiet, neutral greys—a combination of marble and stone relieved by gilded iron-work, a symphony of color which Mr. Brangwyn has carried on throughout his decoration, in which the various incidents relative to the history of Missouri are keyed consistently in quiet, restrained harmonies peculiar to the atmospheric effect of early dawn." The paintings are described as gorgeous in color and beautifully patterned. "What better crown," says Miss Rogers, "to complete the work of the supreme artist, who with his magic brush releases a thousand joys which, in the words of another great master, Anatole France, 'are the ransom of sensuous beings, prone to find their delight in the shapes and colors of things?'"

OLYMPIC  
ART  
CONTESTS

Announcement has been received from Paris that in connection with the Eighth Olympiad to be held in Paris in 1924, contests of Art have been established. These will consist of competitions in Architecture, Literature, Music, Painting and Sculpture. The works eligible in each case must be

original and must have some reference to sport. The contest, will be held in Paris from May 15 to 27, 1924. The juries will consist of artists and sportsmen, and the works submitted will be exhibited in the building in which the Olympic Games are held.

It is interesting to note that on the Sculpture jury are Frederick MacMonnies and Andrew O'Connor, both Americans; on the jury of Painting are the names of John Singer Sargent and Walter Gay, and on that of Literature, Mrs. Edith Wharton. Curiously enough there is no American named on the jury of Architecture. The Americans on the juries of Literature, Painting and Sculpture are in distinguished company. Glancing over the lists one's eye is caught by such names as those of Gabrielle d'Annunzio and Blasco Ibanez on the jury of Literature; Albert Besnard, Leonce Benedite, Mlle. Boznanska, Frank Brangwyn, Sir John Lavery, Georges Desvallieres, Lucien Simon, and Zuloaga on the jury of Painting. The jury of Music is the largest, and included in its membership are Enesco, Vincent d'Indy and Stravinski.

All correspondence, requests for entry blanks, etc., should be addressed to the Secretary's Office of the Executive Committee, 30 Rue de Grammont, Paris.

The Painters and Sculptors  
GALLERY ASSOCIATION, which  
has its galleries on the upper  
floor of the Grand Central  
Station, held its first "drawing"  
the latter part of July, and as a result  
the lay members, in order of drawing,  
were given their choice of the works  
contributed by the artists. It is interesting  
to note some of the choices, the first  
fifteen of which are given herewith:  
Mr. R. T. Crane, Jr., of Chicago,  
who was fortunate enough to draw  
the first number on the list, selected  
a painting by John Singer Sargent;  
Mr. Wallace D. Simmons of St. Louis,  
a painting by Schofield; Mr. George  
Eastman of Rochester, N. Y., a work  
by Gardner Symons; Mr. Walter L.  
Clark, the president of the Association,  
a bronze by Daniel Chester French  
entitled "The Spirit of Life"; Mr.  
E. F. Selz, of Chicago, a painting by  
F. C. Frieseke; Major E. B. Stahlman  
of Nashville, Tennessee, a bronze by  
Janet Scudder;

Mr. John G. Agar, president of the  
National Arts Club, New York, a  
painting by Harry E. Watrous  
entitled "Moonlight"; Mr. F. G.  
Logan, vice-president of the Chicago  
Art Institute, a portrait by Leopold  
Seyffert; Mr. Ernest Copeland,  
of Milwaukee, a painting by  
Chauncey F. Ryder—"Smugglers'  
Cove"; Mr. Morris Bockius of  
Philadelphia, a bronze by R. Tait  
McKenzie, entitled "The Youthful  
Franklin"; Mr. William S. Kinney  
of Canton, Ohio, "Daffodils," by  
Charles W. Hawthorne; Dr. R. C.  
Cabot of Boston, a painting by  
Frank W. Benson; Mrs. John N.  
Carey of Indianapolis, a painting  
by Eugene Savage; Mr. J. B.  
Hayward of Dayton, Ohio, a  
painting by Max Bohm; and Mr.  
Edward B. Butler of Chicago,  
a painting by Frederic Grant.

This association is composed of  
one hundred leading American  
artists organized "for the sole  
purpose of increasing the sales  
of the works of living American  
artists," and one hundred  
influential and artistically  
inclined lay members. Each  
artist contributes one valuable  
work of art a year for three  
years and each lay member  
contributes six hundred dollars  
a year for three years, for which  
he receives each year one work  
of art, these works being  
distributed by drawing for the  
order of choice. This year the  
drawing was conducted by Mr.  
Robert W. de Forest, president  
of the Metropolitan Museum,  
and Miss Mabel Choate.

An exhibition of the Allied  
Artists of New York was  
secured by William Alanson  
Bryan, director of the Los  
Angeles Museum of History,  
Science and Art, during his  
visit to New York in the  
Spring while on tour of the  
museums, after attending the  
meeting of museum directors  
in Charleston, S. C. This  
splendid collection of 68  
paintings has been hung during  
July and August in the main  
gallery, while in the rotunda  
gallery 53 paintings loaned  
to the museum under the  
auspices of Los Cinco  
Pintres de Santa Fe have  
been on view, and the two  
exhibitions, of such great  
contrast, have attracted  
widespread interest in the  
museum's Annual Summer  
Exhibition. A more  
fortunate combination of  
circumstances could scarcely  
have existed, for the  
promotion of interest in art,  
for during the month of  
July the Monroe Doctrine  
Centennial, or



American Historical Revue and Motion Picture Exposition, was being conducted by the motion picture industry in Exposition Park where the museum is situated, and where also is located the great stadium used for pageants, which has just been completed. Among the multitudes attracted to the part there were hundreds who saw the museum's interior for the first time, and of these many were impressed by the fact that here were canvases but recently hung and viewed by throngs in that other metropolis on the Atlantic Coast. In the Allied Artists' gallery such well-known names as Cullen Yates, Chas. C. Curran, Wayman Adams, Eddy, G. Newell, Nichols, Ennis, Costigan, G. E. Browne, Freedlander and Nordell became better known on the Pacific Coast to these new friends; and the work of Bakos, Sloan, Nash, Shuster, Henderson, Nordfeldt, Parsons, Olive Rush and others of the Santa Fe and Taos group, presenting familiar atmospheres and scenes, was in delightful contrast with the less familiar landscapes of the eastern men.

The museum exhibited earlier in the summer the Salmagundi Club collection of water colors, etchings and drawings shown in New York in April.

S. A. N.

NEW ART  
GALLERY IN  
SAN DIEGO

The new art gallery given to the citizens of San Diego by Mr. and Mrs. A. S. Bridges of that city is now in process of construction.

The building will have two floors, one for sculpture and one for paintings, and will be perfect in every detail. Situated at a prominent point on the famous Plaza de Panama, just opposite the outdoor organ, the Art Gallery will be a splendid addition to the group of buildings, all of Spanish type, which are devoted to the San Diego Museum and Natural History Museum.

The State of New Mexico had during the 1915 Exposition in Balboa Park a remarkably fine Pueblo House to display its resources. This has been given to the museum and has been made to answer as an Art Center, in connection with the thriving art school. Studios are for rent and more are to be built. When riding in the street cars one's interest is quickened to see advertised on beautifully colored car cards the Natural

History Museum especially for children, with talks for classes. At the head of this community development is Dr. Edgar L. Hewett, who is also director of the School of American Research and Museum in Santa Fe, N. Mex., and Cutlbert Homan, curator.

ART IN  
KANSAS CITY

An exhibit of sixty paintings by western painters only which has been shown in other western cities

opened at the Kansas City Art Institute, July 18, to remain there through the summer. The pictures were chosen by directors of museums or art schools in cities whose artists are included. No artist has more than one canvas in the exhibit. Among the cities well represented are: Denver, Salt Lake, Santa Fe, Los Angeles, San Francisco, Tacoma and Seattle.

Eight hundred carefully selected prints from paintings chiefly by Americans and modernists will decorate the new Kansas City Athletic Club. In addition, Albert R. Jones, half owner of the club and originator of this plan to familiarize members with art values, will lend paintings from his private collection for use in the club lobby. American artists whose work will be represented in the reproductions (many of them the same size as the originals) include: William Wendt, George Innes, Bruce Crane, J. Francis Murphy, Elliott Dangerfield, Alexander H. Wyant, John W. Alexander, and Frank Duveneck.

Above the entrance to the Missouri School for the Blind at St. Louis is the motto: "It is the soul that sees." The belief that visual beauty may be an inspiration in the environment of the blind as well the seeing is responsible for the hanging of the school walls with many popular art reproductions, especially Corots and Millets.

Kansas City is to have as a War Memorial an imposing arch, to be built on Mt. Marty, in the Rosedale district. The arch was designed by J. Leroy Marshall, a member of the Rosedale American Legion Post, and promises to be a worthy memorial to those who served in the Great War. Ground-breaking exercises for the arch were held in July, at which time General Gourand, the French officer in command of the unit which included the Rainbow division, was guest of honor.

F. G.

## BOOK REVIEWS

**KHSITINDRA NATH MAZUMDAR**, by Ord-hendra Coomer Gangoly. Published by H. Mukhurji & Co., 16 Bonfield's Lane, Calcutta, India. Brentano, New York. Price, \$10.00.

This is Volume I of a series of monographs on Modern Indian Artists by the Editor of *Rupam*, author of "South Indian Bronzes," and vice-president of the Indian Society of Oriental Art. The edition is limited to one hundred copies and this volume is in every respect an example of the bookmaker's art. The paper, the typography, the letter press and the illustrations are all excellent and unusual. There are five color plates and twenty-one photogravures, giving a comprehensive idea of the accomplishment of the artist who is the subject of the publication.

This series is avowedly to acquaint the public with the *new* school of Indian painting which is, however, comparatively, if Mr. Mazumdar is to be considered a typical example, closely akin to the very old school of the Orient. The author tells us that to the majority of the modern Indian painters the sights and scenes of modern life have made no appeal, and that they have deliberately "set themselves to illustrate the stories of old romance, sweet legends and poetic fables." To these young Bengali painters a picture has meant a "beautiful romantic dream of something that never was, never will be, in a light that never shone, in a land no one can define or remember, only desire; a form divinely beautiful." Hence they have systematically avoided natural forms, for, as Mr. Gangoly truly says: "When you set yourself to picture a world of dreams peopled with unreal and ideal personalities you must clothe them in the unreality of legendary colors and forms."

As introduction to the book quotations are given from Burne-Jones and Kandinsky, one to the effect that the more materialistic science became the more angels he intended to paint; the other defining good drawing as "something quite irrelevant of correctness." Such an introduction would naturally prepare one's mind for flights of imagination and mystery, but while Mr. Mazumdar's paintings are undoubtedly symbolic, they are exquisitely drawn and extremely exact in treatment. One finds in them the sugges-

tion of Bakst, though the Indian artist's work has more refinement. Mr. Gangoly finds in it analogy with the work of Ford Maddox Brown and also that of Fra Angelico. But this, after all, is only repeating what has been said so often before—that all great art is akin.

Mr. Gangoly is evidently familiar with the best critical writing on art of the present day and quotes, admirably to the point, our own Kenyon Cox, as well as well-known English writers. He has his own thoughts on art, too, which are interesting and well expressed, and he concludes his essay with the suggestion that possibly through art the East will work out with the West a new spiritual rapprochement.

**GLOUCESTER BY LAND AND SEA**, by Charles Boardman Hawes and Lester G. Hornby. Little, Brown, and Company, Boston, Publishers. Price, \$6.00.

Gloucester has celebrated this summer the tercentenary of its first settlement. Marking this event, Little, Brown and Company have got out this book on Gloucester, written "at the Head o' the Cove in the third parish of the old Town of Gloucester, March, 1923," by C. B. Hawes, and charmingly illustrated by twenty-eight drawings and one water color by Lester G. Hornby. Aside from the subject, the drawings would give the book importance and note, but Gloucester has been so long one of the principal artists' colonies, in fact a center of art production, that whatever concerns it concerns all lovers of art. Mr. Hawes does not attempt to repeat what has been said before, nor, it must be confessed, does he add materially to it, but he chats agreeably about Gloucester and in a way that those who know it best will perhaps best appreciate. But the real charm of Gloucester is something beyond words. If this were not so it would not prove so alluring to the painters.

Among the recent acquisitions of the Buffalo Fine Arts Academy are a painting by Gari Melchers, entitled "The Wedding"; and "Alison," a child portrait by Sergeant Kendall. The former was purchased with the income from the C. W. Goodyear Fund, the latter with that from the James H. Madison Fund. They are now on view with the permanent collection of the Albright Art Gallery.

# Herbert M. Smith

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## IN THE NEW YORK GALLERIES—OCTOBER

Among the exhibitions that usher in the new season in New York is the third annual exhibition at the Art Center, 65 East 56th Street. All the galleries in the building will be occupied by exhibits shown by the seven cooperating societies. The American Institute of Graphic Arts occupies the Main Gallery and Gallery B. The general title of its exhibition is "Printed Pictures—How they are produced." This exhibition will cover all forms of engraving as well as lithography and will be divided into three groups representing the history of these twin arts. In another gallery the Stowaways present an exhibition of linoleum block printing. In the upper floor galleries, exhibitions by the Art Alliance, the Pictorial Pho-

tographers of America, the Society of Illustrators and the New York Society of Craftsmen are on view. The Art Alliance exhibition includes paintings and sculptures by its members and also features the industrial arts, and wherever possible in this latter field the process from the original design to the completed article is shown. The Art Directors Club shows the development of an advertisement from its inception to its completion. The Art Center Lounge with its library of current art magazines is at the disposal of all visitors throughout the period of the exhibition.

The Knoedler Galleries are showing recent portraits by Howard Chandler Christy.

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# IN THE NEW YORK GALLERIES—OCTOBER

At the Ferargil Galleries some 18 decorative paintings and panels by Eugene Savage are to be seen. Mr. Savage, it will be remembered, won two prizes, the Saltus Medal and the Thos. B. Clarke prize, at the exhibition of the National Academy of Design last season for his picture "Expulsion."

At the Metropolitan Museum of Art some exhibitions of particular interest open this month. For example, the collection of rugs representing the entire recent gift of Mr. James F. Ballard to the Museum is to be seen. There are 129 rugs in all, including Persian, Indian, Turkish, Caucasian, Chinese and a few Spanish examples.

The Print Department at the Museum has arranged two exhibitions. One is a group of etchings by contemporary Scotch and English and American etchers. The other gallery shows ornaments, prints made before 1800. These represent designs used by silversmiths, goldsmiths, iron workers, etc.

The exhibition of paintings by modern Japanese artists which opened in September will remain on view during the greater part of this month. The work covers the period from 1831 to 1889.

The opening exhibition at the Milch Galleries will be of figure compositions and portraits by Sydney Dickinson. This is Mr. Dickinson's first one-man show. Last year Mr. Dickinson was

elected Associate Academician. His painting at the Pennsylvania Academy won the Philadelphia Academy prize. On October 22 this exhibition will be followed by the work of Matilda Browne. Miss Browne has recently been painting gardens in Greenwich and in Cleveland; these will be shown, as well as some of her landscapes and cattle. She has always been known for her skill in the portrayal of cattle. She was even complimented to the extent of having had Julien Dupré, the famous French cattle painter, ask to borrow her sketch-book to note her accurate studies of cattle in repose. Though her work is so familiar to gallery visitors this is her first "one-man" show.

A new society of artists inaugurate the season at the Montross Galleries—the New Mexico Painters. Mary Austin, the writer, furnishes an interesting note in the catalogue. The exhibition includes as well as some 25 oil paintings, pastels by Wm. P. Henderson, block prints by Gustave Baumann, water colors and etchings by B. J. O. Nordfeldt, small pieces of sculpture by Frank G. Applegate. Other painters in the group are Ernest L. Blumenschein, Jos. G. Bakos, Victor Higgins, Walter Ufer. At the same time there will be on view in the foyer of the gallery recent etchings by Kenneth Hayes Miller. These include several studies of heads, some figures and several groups of figures, showing great variety of treatment as well as subject matter.

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## THE AMERICAN FEDERATION OF ARTS BULLETIN—OCTOBER, 1923

### TRAVELING EXHIBITIONS

Paintings lent by The National Gallery of Art.....	Kansas City, Mo.
Paintings lent by The Metropolitan Museum of Art.....	Jackson, Mich.
Paintings by Contemporary American Artists—Collection 3.....	Puyallup, Wash.
Twenty-five Representative Paintings—Collection 4.....	Wichita Falls, Tex.
Paintings by Western Artists—Collection 9.....	Louisville, Ky.
American Sculpture—Special Selection from the National Sculpture Society's Recent Exhibition.....	Baltimore, Md.
Wood Block Prints by the late Helen Hyde.....	Mobile, Ala.
Prints for the Home—Collection 402.....	Mobile, Ala.
Printed Fabrics for Home Decoration—Collection 607.....	Mobile, Ala.
Textile Designs and Fabrics—Collection 606.....	Louisville, Ky.
School Art Work in Color and Design.....	Oxford, Ohio

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# THE AMERICAN MAGAZINE OF ART

OCTOBER, 1923

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*Courtesy of the Ferargil Galleries*

IN A PARIS GARDEN

BY

FREDERICK C. FRIESEKE

# THE AMERICAN MAGAZINE OF ART

VOLUME XIV

OCTOBER, 1923

NUMBER 10



CHRYSANTHEMUMS

BY ELEONORE ESCALAIR

*Courtesy of the Metropolitan Museum of Art*

## FLOWERS AND GARDENS

BY F. NEWLIN PRICE

“**L**IKE THE perfect beauty of a flower;” he was speaking of the canvas of Veronese, and we looked more closely until we apprehended the delight he found in the masterpiece. There came to the value of art, the real value, that song on a harp that breathes hope to weary folk and love to lonely ones. So each great painting seems akin to orchids or daisies or the lowly geranium. Miracles of beauty these flowers of the fields, miraeles and a taunt and

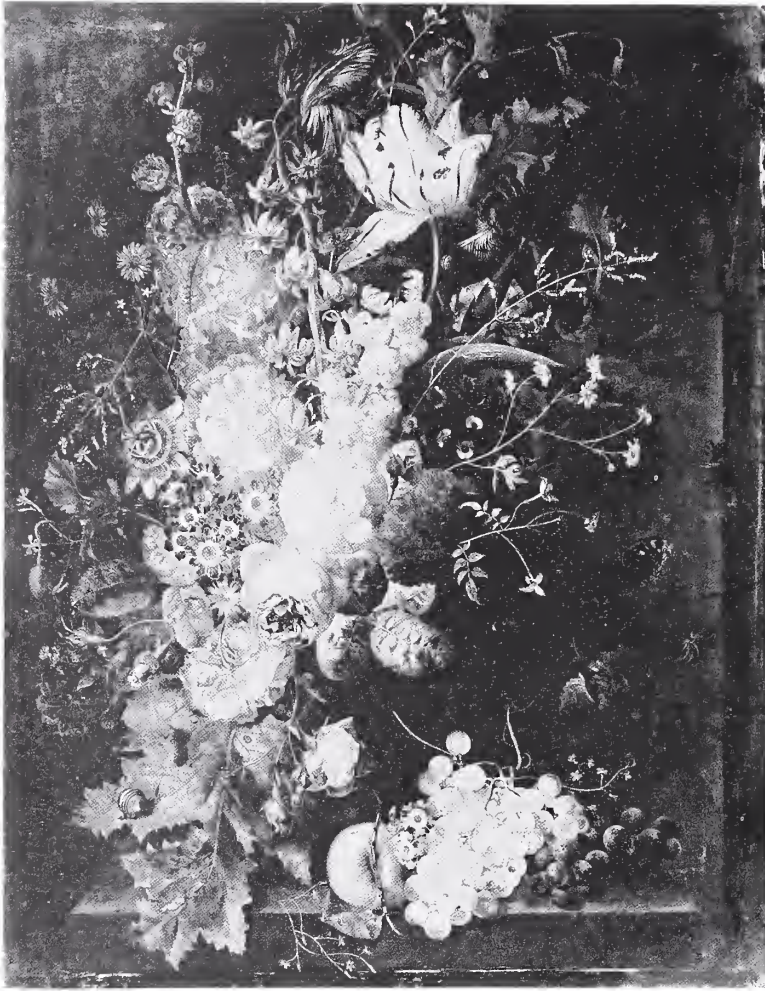
challenge to the artist, whose sensitive spirit responds to beauty, and whose works will translate that fineness just as Emerson’s biography of the mallow rose *Rhodora* translates its gorgeous monument that rises resplendent from the dank grey moor.

When we consider the paintings of flowers and gardens, let us not go far into the ages. The lotus flower and its design Egyptian, the chrysanthemum of Japan, acanthus leaves of the Greeks, the fleur de lys of



France, and the red and white roses of England spell chivalry and artistry. Of all painters, perhaps those of Holland and its

found magnificence in their flower painting, they who essayed to paint the spirit of a flower, the halo of a bouquet, perhaps its



A VASE OF FLOWERS

MARGARETA HAERMAN

*Courtesy of the Metropolitan Museum of Art*

tulip fields first gave record of inspiration. In the sixteenth century Seghers, van Huysum, Verbruggen, then came the Italians of the seventeenth century, and the Frenchmen of Louis Seize and Quatorz, with Monoyeu, Oudry, Vollen, the lady of the Sevres pottery—Eleonore Esca-laïr. What a wealth of beauty. Fantin, the peerless, Renoir, Monet, these artists of the chromotist school,

fragrance dim, transcendent, hazy edged, in little stabs of color, pure and juxtaposed.

Dwell on this period recent, and there is a metamorphosis. The color is broken up, the form appears and disappears; there is a mirage, through the window of the spirit shines a light with flames of color. It is not better and no worse than ever before. We may liken it to some lyric strain whose ever-



reverberating tune dwells in our memory, luring us on to its repetition. Liszt, or Bach, or Chopin. Then suddenly turn to

and look and visualize this transitory dream. No sophistry is here—a touch, a pinch of dust, and fairyland is here.



DUTCH FLOWER PIECE, XVII CENTURY

BY JACOB VOSMAER

*Courtesy of the Metropolitan Museum of Art*

Hadley or Tchaikovsky, and find a rollicking tempestuous adventure of a sound-filled present that leaves no record in our memory, only a pleasant, voluptuous recollection. Thus rides the near present after the long past.

When in your wanderings you see a pastelle by Twaechtman that shows a fragrant fragment of a weedy garden of nature, stop

To this class is the work of Redfield, who in the springtime paints the glowing fruit trees in the orchard gardens of Pennsylvania. Redfield brings to this work a sequence of emotion. The sparkling, bright gala trees against the sombre hills of winter. There is no photography in it. He plays you a solid theme of a transitional landscape.

So we may conclude. There is no divi-

sion in the gallery of our mind. It is to rejoice in the fates that conspire, for we have great architects who build, and landscape experts who design gorgeous exteriors, through whose flowered mounds we see the

seen the white lily gardens of Paris by Frieske with figures against the tapestry of nature. Or turn to New England and Long Island; gardens by Childe Hassam speak in musical translucence quite beautiful.



OLD-FASHIONED FLOWERS—A PASTEL

BY LAURA HILLS

sculpture of great merit. The Garden Club of America joins hands with art, and over all the country, in town and city, gardens are forming the delight and pastime of culture.

The portrait of a garden will find place in our exhibitions and museums, even as of yore Canaletto or Claude Lorraine made permanent glorious record of the architecture and the spirit of Italian homes. Have you

There are of this country great artists of the present. Speicher finds a painting of flowers can be of such rare quality that it can contain fully as great an aesthetic appeal as any other form of artistic expression. This kind of painting will not be a mere recording of facts about flowers, nor will it be a botanical study. The artist must realize that, like any other form of masterpiece of painting, the canvas itself must be

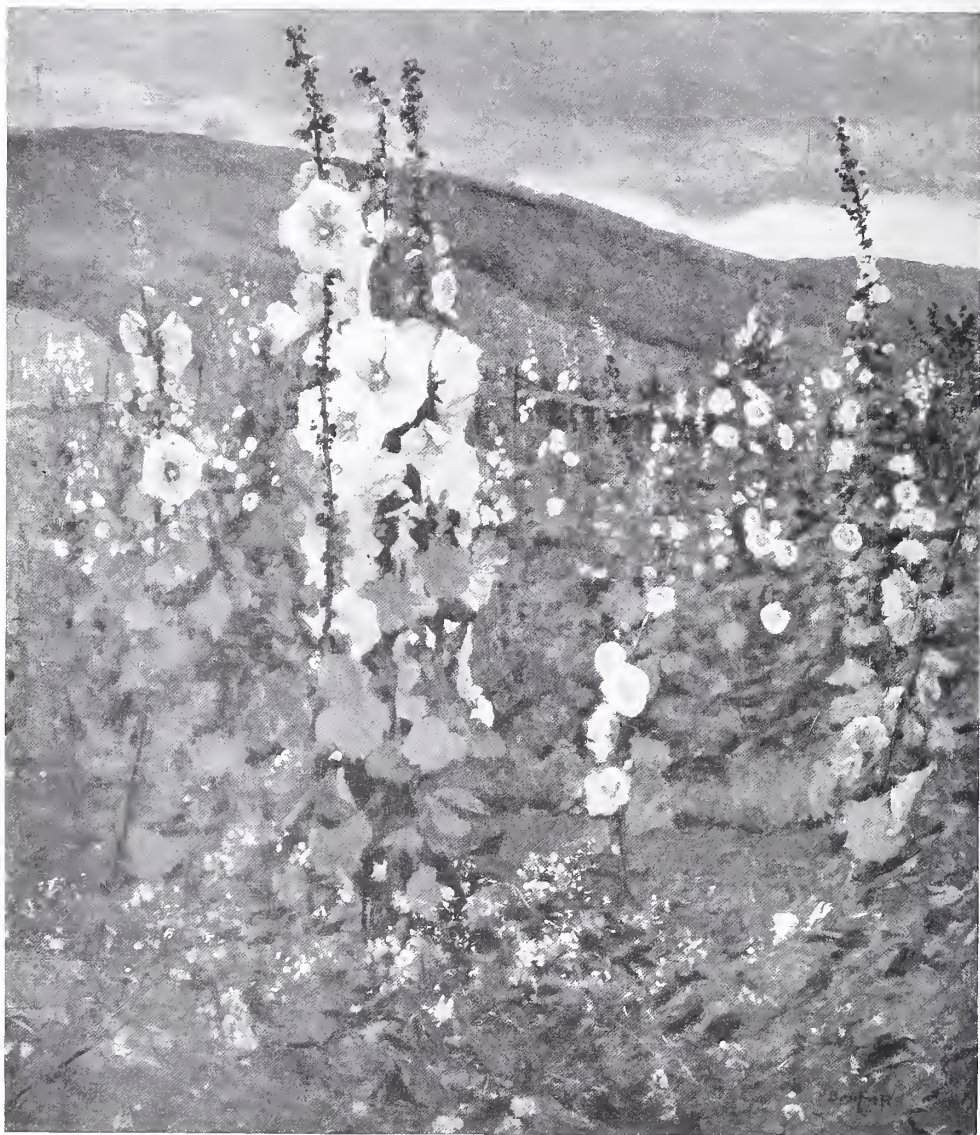


FLOWERS FROM THE GARDEN

BY

FRANK H. DESCH





HOLLYHOCKS

BEN FOSTER

so composed that it will throw off sensations of beauty independent of the beauty of the actual flowers themselves. The painting will show that the artist has had a strong creative impulse, generated by his insight into the wonder of flowers, their infinite strength and vitality, or their beautiful

frailty, their gorgeousness or their simplicity, their grace and their mystery.

It is pleasant after Broadway to stroll a normal pace, and when you find the paintings of Tarbell there is a real delight. Here are the gesture and the charm of beauty replaced by the queen herself. And Foster, when I





THE FLOWER MARKET, VENEZUELA

BY ABBOT GRAVES

*Courtesy of the Babcock Galleries*



THE GARDEN ANCIENT

BY CHARLES PRENDERGAST

*Courtesy of the Ferargil Galleries*





BY THE WINDOW

BY MAUD M. MASON



GOLD

BY ANNA FISHER





*Courtesy of the Ferargil Galleries*

## THE FLOWER GIRL

BY

CHILDE HASSAM

asked why he painted flowers, said, "I like it." His paintings show a pure emotion; they are true and fine. Fine also the Karl Anderson's work, that searcher for the fragrant in life, the intangible something that envelops hope reborn.

memories of my childhood are those associated with the old-fashioned garden of my grandmother, who first taught me to love the beautiful in nature, and to look at flowers as God's finest gift to the aesthetic hunger."



AGAINST THE LIGHT

BY CARL BLENNER

*Courtesy of the Firargil Galleries*

Some other time I'd like to trace the record of the things men build and show their inspiration from some monument of nature. To trace design of architecture and linoleum right back to these our unpaid pioneers in bringing flowers *in perpetua* amid our homes.

Or we may with Abbot Graves agree that to the human claim we owe the inspiration of the artists. "Among the most pleasant

Purely lyric, a phase developed from old Italian gesso, gold covered or in silver comes the work of Prendegast, quite primitive and decorative, of olden days and tangled rhythm. "Spirit of Dahlias" in the same elaborate system by Elizabeth Price, a flare of flower trumpets. The Hales from Boston with the Dogwood bowers. Maud Mason and her charming flower themes that change the clouds to sunshine. Of the gardens



Matilda Browne sings in a strong dramatic way to show the beauty of the winding walk between varicolored phlox. Tarbell brings to flowers his exact science of color, in no dogmatic or pedantic manner, but rather in essential conviction to portray the

While the painting of flowers has attracted all artists in every age, we have a particularly rich epic in this day, for far and wide in the love of color the student and the master find delight in this subject, even though, as Emil Carlsen did, the artist is



POPPIES AND CANTERBURY BELLS

BY GALSWORTHY

*Courtesy of the Ferargil Galleries*

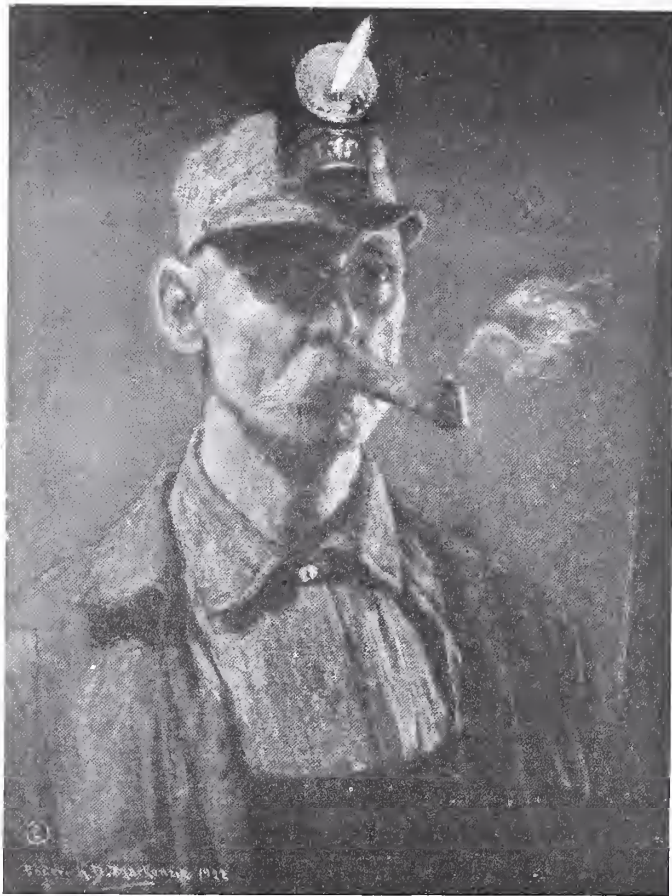
mellow translucence of a peony. Malone has painted gardens, flowers that climb an ancient wall, and Blenner develops deeper charm in his paintings of violets and wisteria than anything he has yet achieved.

Peonies and the thought of Wilton Lockwood come to mind. Time was when they were everywhere. Today search high and low. You find them in museums, beautiful documents of a passion for flower artistry.

compelled to pose a bouquet of golden roses for the simple purchase of one model.

Where beauty is do we invite the artist. Overflowing are the gardens with the perfume of gay color and delicate architecture. We hold no brief for flower painting, but revel in the grand success that shall grow finer in the garden of tomorrow though the beauty of today lives on a splendid memory.





RODERICK D. MACKENZIE AS HE APPEARED WHEN MAKING SERIES OF PASTELS OF THE GREAT FURNACES. SELF-PORTRAIT

## RODERICK D. MACKENZIE'S "SPIRIT OF THE FURNACES"

BY FRANK HARTLEY ANDERSON

**S**TEEL as a subject, and chalk as a medium of expression, is certainly a case in which two extremes meet. It was with the utmost deliberation that the artist who chose to do this work selected pastel in preference to oil or water color; the conditions in fact compelled the choice, as any wet color medium would have been utterly impracticable.

When the studio is in front of a furnace and the effect is made up of an atmosphere of gas, dust and smoke, punctuated with

tongues and columns of flame, and rivulets and caseades of molten iron and steel, bursting on the vision—sometimes for only the fraction of a minute and never for more than ten minutes at a time—it may readily be seen why pastel alone could tell the story. Add to this the ponderous cranes with their titanie hundred-ton ladles dripping with white hot steel constantly moving through the upper air spaces, and on the ground a network of tracks—glittering sinews of steel—over which the vicious little armored



*Copyright by Roderick D. Mackenzie*

SECTION OF GAS MAIN (NEAR BLAST FURNACES)

RODERICK D. MACKENZIE

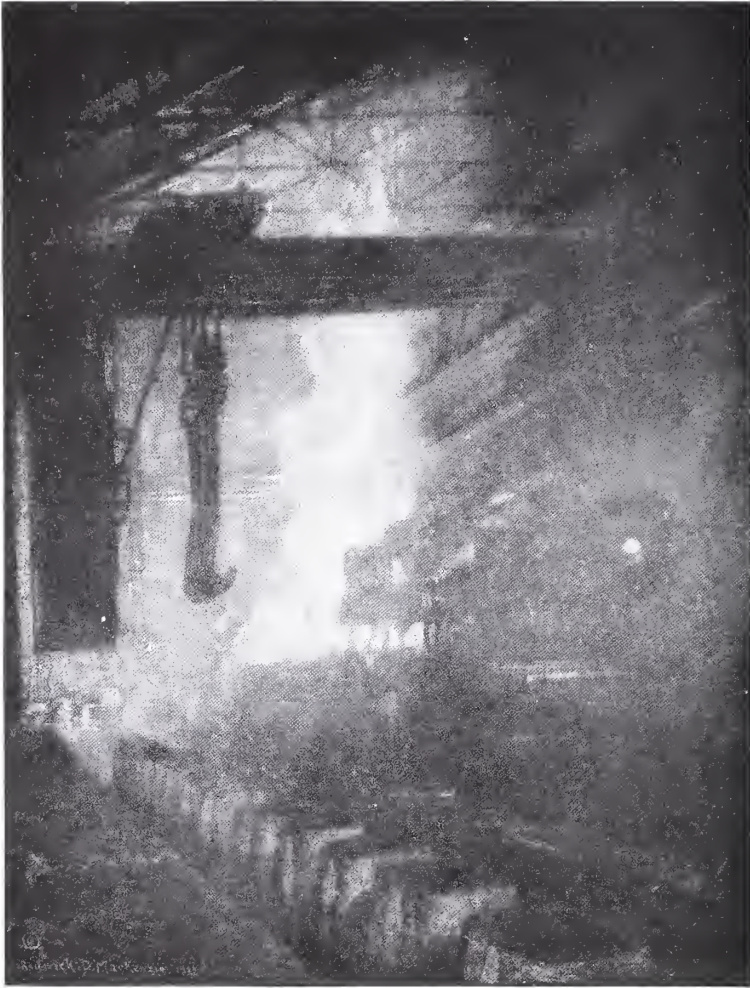


*Copyright by Roderick D. Mackenzie*

DISTANT VIEW OF BLAST FURNACES

RODERICK D. MACKENZIE





*Copyright by Roderick D. Mackenzie*

TOPPING OUT—OPEN HEARTH FURNACE, IN CASTING PIT  
PASTEL BY RODERICK D. MACKENZIE

engines rush with their freight of molten metal in every direction, their shrill screeching whistles punctuating the thunderous and perpetual roar that make of man's voice a puny and useless instrument, one may thus visualize something of the environment; and yet it is man, so apparently insignificant, who has created, and who has absolute control over, all these majestic forces, but through hydraulic, and electrical, not manual power. The touch of a lever from the corner of some obscure cabin some distance from the actual scene of action, eliminates

the human element from a spectacularly active part in the picture.

It was in the midst of all of this that Mackenzie the artist chose to set up his easel, night after night, week after week and month after month, until he had accomplished a series of some forty pictures begun and finished on the spot. Some few he finished in a single night; others took months.

Those who have known of him through his works in India, his tigers from the jungles of Assam, his Baluchis and Afghans of the northwest frontier, and finally his





*Copyright by Roderick D. Mackenzie*  
BLAST FURNACE STOVES

RODERICK D. MACKENZIE

Delhi Durbar picture for the Government of India, will understand how he was able to achieve a work that is in itself unique.

Because of his intimate knowledge of movement and his consummate skill in transferring into pigments on canvas his impressions, Mackenzie has caught here what is even more subtle than animal action, that of fire and heat.

Riotous color, hot, living flames, vibrant parching atmosphere, these combined to show the beauty in strength, the majesty of work, the wonderful in daily tasks, and the picturesque in gigantic masses of structural substance in the process of being made

useful for man — these are his pictures.

The absolute insignificance of man as compared to the wonderful inventions of man is shown here. Huge cranes, operated by little labor; mammoth hot-pots tipped with the slightest pressure; seething fire imprisoned by a wave of the hand and as easily unloosed. Chemistry instead of brute strength, electricity instead of crowbars. Nowhere else is shown so thoroughly the mastery of mind over matter.

Words are inadequate to express the impressions of this work of a great artist. Colors and forms, which occur in flashes, capriciously, Mackenzie has put down in



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METAL BEING POURED INTO OPEN HEARTH FURNACE

RODERICK D. MACKENZIE



*Copyright by Roderick D. Mackenzie*

STEAM FROM PIG MACHINE

RODERICK D. MACKENZIE



beautiful, permanent form, that we may study and enjoy these sights which many of us have never seen in reality.

In these pastels the art has come into its own. Heretofore they have been looked on as something light and dainty—fit to depict a woman's charms or the beauty of flowers. Now they have been handled by a master who has given them strong, vigorous life.

The etchings of Frank Brangwyn, and the lithographs of Joseph Pennell of industrial subjects, are noted internationally for their excellence. These two men are the acknowledged masters in these two mediums.

Mr. Mackenzie, too, has power, force of representation, all the skill acquired by years of study and experiment, and in addition, what he had to work out for himself, color—hot, glowing color—vibrant reds, mysterious blues and purples, gassy greens and yellows, beautiful colors made by him to match the real color of the flames and metals as they flare and glow and die away during the operations of the steel processes.

Merely pretty pictures of the operations could be made easily by artists who would look at the scene—and then go to a studio and paint what they remembered of it.

Mr. Mackenzie takes his art more seriously than that. He has worked night after night, waiting patiently and working swiftly, to catch things just "on the break," knowing that only in this way could his pictures be true. How true they are can be left to the workman, the chemists and the superintendents of the steel plant. They can tell you just what chemical action is taking place, and how long each process has been going on, just from his color values.

As has been so graphically expressed by Mr. A. P. Beale, "These pictures *are* the machinery and the human beings, and the smokestacks and the open hearths of the steel industry. They are open windows through which may be seen the whole vast works.

"Beyond the great art of them, the gripping wonder of the flames, the vast shadows of the machines, the majesty of the perspectives through lanes of crimson and white light, only those who have seen the steel works at first hand can testify to their fidelity. But there is more than smoke and steel and iron, more than hurrying workmen, harrying the flaming metal. Some of the

pictures contain gorgeous effects as of moving caravans, desert industries; some of them transport one backwards to Trebizond and the old slave marts, and the gorgeous palaces of the Orient—something evasive, furtive, almost exotic, lurks beneath these crimsons and purples and yellows. Phantoms and ghosts and beauty past belief lurk in all that grime and clanging steel under the fiery flames. Mr. Mackenzie has found the beauty and put it on canvas. He has discovered the poetry in mountains of machinery. With an understanding and sympathetic craftsmanship he has created a series of pictures which will live."

Joseph Pennell says such a series has never been attempted before, and is enthusiastic in his praise.

By invitation of the American Iron and Steel Institute this remarkable collection of pictures was exhibited at their spring meeting at the Hotel Commodore in New York City, May 25, 1923. The reproductions of a selection from these pictures which accompany this introduction, will speak for themselves.

The Boston Museum of Fine Arts has lately received from Egypt a shipment of seventy-eight cases containing finds of the Harvard University-Museum of Fine Arts Egyptian Expedition. The cases represent part of the results of Dr. Reisner's excavations in Ethiopia during the past five years. The stone sarcophagus of King Aspalta (c. 570-550 B. C.) comes from Nuri, a black granite altar, inscribed on all sides, from Gebel Barkal, and gold jewelry, bronzes, pottery and other objects from Meroe. Arrangements for the exhibition of these objects are in progress, but in some instances it will require much time.

This museum has recently received as a loan from the French Institute in the United States a silver table service made for Napoleon I and used by him during the Hundred Days between his return from Elba and his defeat at Waterloo. The service, which is now owned by the Maison Cartier, consists of nine hundred and nineteen pieces, of which between three and four hundred are being shown the first two weeks of this month at the Museum. The collection is of unusual note not only as a specimen of the best French taste of a century ago, but also on account of its historical associations.





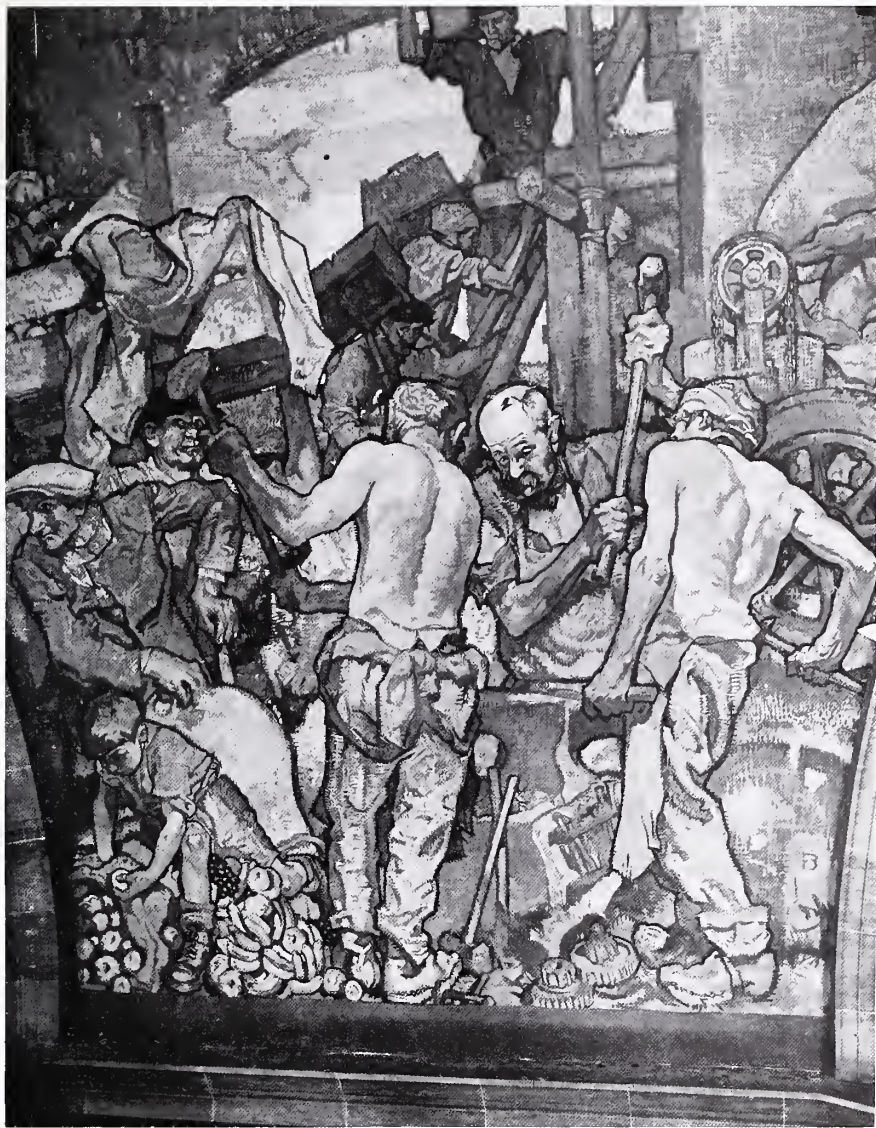
## THE HOME BUILDERS

PENDENTIVE

BY

FRANK BRANGWYN

MISSOURI STATE CAPITOL



## THE BRIDGE BUILDERS

PENDENTIVE

BY

FRANK BRANGWYN

MISSOURI STATE CAPITOL





THE FIRST LANDING

PENDENTIVE

BY

FRANK BRANGWYN

MISSOURI STATE CAPITOL





## THE PIONEERS

PENDENTIVE

BY

FRANK BRANGWYN

MISSOURI STATE CAPITOL



REMINGTON MEMORIAL, OGDENSBURG, N. Y.

## REMINGTON MEMORIAL

OGDENSBURG, NEW YORK

BY EMMA L. CATEN

**I**T IS to be hoped that the opening of the Remington Memorial building at Ogdensburg, New York, last July, will mark the beginning of a new era in art in this North Country.

Frederic Remington and his virile American art need no introduction to the public, but a few words relative to the inception and culmination of the project may be of interest.

Remington was born in Canton, St. Lawrence County, New York. His father, Col. Seth P. Remington, a veteran of the Civil War, was appointed Collector of the Port of Ogdensburg by President Grant, and Remington grew to early manhood in Ogdensburg. While attending the Yale Art School his father died, and with no means available for the completion of his education, Remington left school and went west on a

business venture which proved disastrous to his material resources but laid the foundation of a genius which was destined to place him in the forefront of American artists and the greatest exponent of the art of frontier life which this country has produced.

Remington was a big man physically and mentally, and he attracted such men to him. His simplicity of manner, his unconventional speech and his elemental honesty won him a host of friends and endeared him to a coterie of intimates among the big men of the nation, and yet, after receiving the homage of the great and the highest honor in his profession, we find him turning, in the maturity of manhood, to the scenes of his boyhood, there to resume the old ties of friendship among the "chums" of his youthful days.

This led him to buy a summer home on an island in the St. Lawrence River and later,



after his lamented death, decided his wife to make Ogdensburg her permanent home.

Remington, during his life among the Indians and at the army posts, had gathered a collection of accoutrements, pertinent to his art, which now is priceless, as it is linked with the "Winning of the West" and the use of which is now but an historic memory. This collection was offered by Mrs. Remington to the Smithsonian Institute at Washington to be known as the Remington Collection, but according to the regulations of the Institute, if placed there its identity would be lost, and this prompted an offer from Mrs. Remington to give it to the city of Ogdensburg. About this time, through the generosity of Hon. George Hall and John C. Howard, citizens of Ogdensburg, a fund of \$100,000 was given for the purpose of rebuilding the Ogdensburg Public Library and establishing a Remington Memorial. This building is situated opposite the Library and was originally known as the Parish Mansion, the home of David Parish, Esq., an English gentleman by birth who owned large tracts of land in northern New York and was one of the pioneers in its early development. The mansion was built in 1806.

Upon the death of Mrs. Remington, which occurred in 1918, it was found that she had directed by will that all of Remington's unsold paintings, which had been withdrawn from the market, should go to the city of Ogdensburg, and provision was made that a replica of each of his famous bronzes be cast and placed in the Memorial, together with thousands of sketches. In addition thereto an Endowment Fund of \$80,000, subject to the life estate of her heirs, was set up for the purpose of extending the art influence of the Memorial by the purchase of objects of art and the dissemination of art literature through the Public Library.

Thus is preserved in historic environment, amid pleasant surroundings, the varied expressions of a master mind in depicting the scenes of a vanished race and placing on canvas and in enduring bronze the successive mile-stones in the ever-advancing western frontier which is now obliterated, and but for the indefatigable work of Remington an almost forgotten era of our early history.

Good roads and gas engines make neighbors of us all, and place this unique and interesting exhibit within reach of countless thousands who roam the country in search of interest and recreation.

## ART IN INDUSTRY<sup>1</sup>

BY C. R. RICHARDS

Director, American Association of Museums; Formerly Director, Cooper Union, New York

**WE SEEM** at the present time to be at the eve of a considerable awakening in the field of American applied art. Whether this awakening will mean a rapid or slow advance in our standards and in our products depends upon a number of conditions.

Art in industry moves slowly in America for many reasons. We are a mixture of peoples, each with a background of artistic culture, but in this great melting pot of ours none of these different groups has made a characteristic contribution and added its increment of artistic culture to the whole.

What we have today in the realm of art is still largely inspired by the past and present culture of the old world. This is, of course, true in painting, sculpture and architecture, and it is true in the same way in the field of applied art.

We are just beginning to develop our own creations, but the movement is a slow one. Many things hold us back. On the one hand is the comparative low order of public taste, and a taste which in America seldom finds individual expression. We run with the mass. We accept the common style or fashion almost blindly. This is probably

<sup>1</sup> A paper read at the Fourteenth Annual Convention of the American Federation of Arts, St. Louis, Mo., May 23-26, 1923.



largely due to the fact that the genius of our industries is in quantity production, and through quantity production we are almost universally served as a people.

This lack of individual expression is a striking fact as compared to the situation in some of the European countries. It holds true in our social and political relations and is nowhere more evident than in the field of art. We have been called a nation of individualists, and yet we shrink from the expression of our individual tastes and accept without protest what is offered to us.

On the other hand, various agencies are at work that are steadily improving and developing public taste.

The public schools are one of these agencies, not the most powerful, perhaps, but still important. Through the work in drawing in the elementary schools and the work in art appreciation in the high schools the coming generation should be endowed at least with more power of observation and discrimination in regard to fine things than are their parents.

The influence of the work in drawing and in art appreciation in the public schools may be a very important one in helping us forward in this whole matter, but it is an influence that must be carefully conserved in order to produce valuable results. It is to be hoped that the influence of the American Federation of Arts may be brought to bear continuously upon this problem.

The things that educate public taste, however, more emphatically than the schools, are the things that come out of our commercial and industrial life. The great department stores and the fine shops have a constant influence in developing acquaintance with fine things in all the different arts. These are the stronger influences because they come close to everyday life and personal interests.

On the other hand, we have an immense influence through our home magazines, art magazines and the daily newspapers. Then we have, too, the art of the poster, the advertising pamphlet, the containers which are brought into the home, and other great quantities of advertising literature. These agencies undoubtedly exert a great influence throughout the homes all over the country, and they exert an increasing educational influence because the advertiser in the keen-

ness of business competition has learned to use talent of high order. Today, many of the foremost pictorial artists of America are employed in the field of advertising in commercial art work.

On the side of producing fine things in industrial art and in training designers we have undoubtedly not reached a very satisfactory point. We have things of the very highest quality produced in America in all the different lines of industrial art by the foremost establishments that cater to the most expensive trade—as fine things perhaps as are produced in any other country in the world. In the opinion of many this is the only way we shall gradually raise the level of our general industrial art products, that is, by the influence of the fine things at the top making themselves felt downwards through the different steps in production. This, however, is hardly an answer to fully satisfy a democracy, where the real problem viewed from the social point of view is the production of good things of a simple and expensive kind that will reach the great bulk of the people.

Of course, when we deal with this kind of a proposition we are dealing more or less in theory, because it is a fact, known to you all, that what the artist or person of taste thinks the mass or middle class should want and what they really want are two very different things. They do not, as a rule, want the simple and the fine things but rather the inexpensive thing that is ornate and showy.

It is true that in this direction the manufacturer must to a considerable extent wait on the slow development of popular taste, but it is also true that he can do much to forward the development of that taste. It is very much of a question whether there is not here a larger field for profitable venture than the manufacturer commonly admits. To make finer and better things of the inexpensive kind is undoubtedly a venture, but it is a venture that often pays, and every influence, it seems to me, should be exerted to bring the manufacturer to a realization that art of the better kind in common things may be a commercial asset, and that a constant improvement in making constantly finer things is worth while as a business proposition.

On the other hand, our schools of applied art are not performing the full task that they

should perform in a highly developed system of artistic production. They are not turning out designers of the highest quality and talent. This is not by any means wholly their fault. They are limited by conditions in many ways. In the first place, they are limited by the smallness of the opportunities given to industrial designers in pay and opportunities for artistic work.

We have not yet developed a real system of supply and demand in this field—no organic connection between the education of designers and their utilization in industry. This lack of a working system, coupled with the disinclination of American youth to undergo the long training needed for serious achievement in this field, is mainly responsible for the fact that our schools have not yet solved the problem of combining sound artistic culture with the special equipment needed in the industries.

We apparently need greater differentiation in our schools than we have at present. We need the many schools to supply the general run of workers, and we need above these a few advanced classes in certain of our commercial and trade centers that will build on top of the training of the present schools and train a comparatively few superior and talented designers to meet the specific demands of our highest grade production.

It has been said by several interested in the development of industrial art that we need more schools of applied art, and in particular that we need a federal school as a central influence radiating throughout the whole field. In regard to the latter proposition, it is difficult to conceive how, under our present condition of governmental practice, we can expect a thoroughly vital influence to come from a national government school. To be sure this is the way of Europe, but it has not yet become our way. In the matter of more schools we undoubtedly need to develop further provisions of this kind as they become called for, but in the present situation it is not lack of schools that holds us back but rather the difficulty of doing the things needed in our present schools.

Our schools undoubtedly suffer from lack of cooperation on the part of the manufacturers. This is sometimes the fault of the schools and sometimes not. It would seem to go without saying that any system of art education that is to produce efficient de-

signers for art industries should have the benefit of instruction and guidance from the best experience and talent represented in industry.

It is undoubtedly true also that the schools need financial support from the manufacturers. They have gone about as far as they can under present conditions. If they are to go further, they need both guidance and financial assistance. On the other hand, whatever the schools can do, it still remains and always will remain the responsibility of the manufacturers to further train individuals after the schools have done what they can do. This necessity for further training of the designer in practical conditions is just as great and perhaps greater than the need of training in schools.

In America we are far too short in every vocation in systematic provision for training young workers in commercial practice. There is always hesitation on the part of employers in taking in young people who may leave after a year or two, after time and trouble have been expended upon their training, and go to some other establishment. This confines the demand for designers very largely to the fully trained and fully equipped worker, and as long as this continues we shall always lack an essential element for developing our own designers.

Another factor that we need in this connection is the development of industrial art museums in this country, or the further extension of the industrial art side of our present museums. What we need in this connection is a museum that will be conceived not as a repository of costly treasures of art, but as a collection of material which has a twofold aim—to educate the public and serve the industries. Such a museum will not hesitate to use reproductions where originals are not available, as well as documents of all kinds. It will develop machinery for the express purpose of serving the designer in the industry. It will not hesitate to develop intimate contacts with the schools, to hold exhibitions of school work, to hold exhibitions of current art productions, always, it is to be hoped, on a strictly selected basis. All this would mean a somewhat new point of view on the part of the museum regarding its material. The question of whether a thing is of value to the design needs of the industries would become at least

of equal importance with the question as to its value from the point of view of the history of art.

Fundamentally, of course, it means that service to the industries in direct active terms becomes one of the accepted and basic policies of the American museum.

In the countries of Europe many of these conditions are different. There is perhaps a higher order of taste among the people as a whole. This statement is perhaps open to question, but whether it is a fact or not it is undoubtedly true that the provisions for training designers, both in schools and industries, are much more complete and efficient than ours. On the other hand, it is true that there is far greater unity of effort in the art industries.

In Europe there are a number of associations which aim to bring together the manufacturer, the distributor, the school, the museum, and the designer, to forward their common interest in the industrial arts. One of these associations is the Design and Industries Association that has developed in England in the last nine years. Another is the Deutsche Werkbund in Germany.

The Design and Industries Association, founded in England in 1914, is a very interesting example of the cooperation that has been developed of late years in Europe in this field. In the summer of 1914, shortly after the beginning of the World War, a few men interested in the field of applied art in England, who had been in touch with the developments in this direction in Germany, conceived the idea of bringing together an exhibition of examples of German industrial art obtainable in London to show to British manufacturers what had been accomplished there and to stimulate them to similar achievement.

By the consent of the government officials, the exhibition was brought together in Goldsmith's Hall in London. The public was not allowed to view the exhibition, but it was open to manufacturers, designers and school men. The exhibition made a deep impression and as a result the Design and Industries Association was formed of manufacturers, distributors, designers and art school representatives.

During the course of the war the Association developed a number of exhibitions the material for which was subjected to a rigid

scrutiny and selection by an official jury. One of the first of these exhibitions was of simple examples of table china collected both from the craft potteries and the commercial potteries, the products of which were available in England. The exhibition was designed to emphasize the possibilities of fine and simple things available at a moderate price for the home of limited income.

This exhibition was largely attended by the English potters, who viewed the material with much unfavorable comment both as to technique and artistic character. The views both of the potters and the Association members were set forth in the press and in correspondence, and as a result an invitation was received by the Association members to visit the pottery district, inspect the potteries, and attend a banquet given by the leading potters. Opinions were freely interchanged at the dinner, with the result that more or less of an agreement in point of view was reached, and the effect upon British pottery production made itself manifest in no inconsiderable degree.

Other exhibitions were held, notably one of fine printing at Edinburgh, and the Association carried on a very active propaganda during the whole course of the war, not only through its exhibitions but by a series of publications.

At the close of the war another institution, this time with government support, under the title of the British Institute of Industrial Art, was organized, and these two institutions today represent a very stimulating and far-reaching effect in the field of industrial art in England.

In Germany a very important organization, the Deutsche Werkbund, with somewhat similar aims, was founded in 1907. In 1913, besides individual manufacturers and designers, the Werkbund numbered in its membership 12 chambers of commerce, 15 associations of organized labor, and 2 industrial chambers. In this year there were 1,870 members. The Werkbund operates through the medium of a large number of traveling exhibitions shown at industrial art museums and other places aiming to raise public appreciation of German industrial art. They also develop important local exhibitions both of manufactured products and of school work. Their most important effort culminated in the exhibi-



tion of industrial art in Cologne in 1914, which was planned as a national exhibition of much magnitude with the expectation of effecting both a large national influence and widespread international attention.

I have laid emphasis upon these associations because it seems to me that the development of some such organization in this country is one of our real needs and oppor-

tunities at the present time—an organization in which the manufacturers would be brought into intimate contact with the work of schools and museums—an organization in which the needs on all sides would become better understood and through which measures could be developed in cooperation to further and advance the common good of our industrial art.



CUPID AND GAZELLE

C. PAUL JENNEW EIN



JULIAN ONDERDONK

SKETCH BY L. TONKIN FROM A PHOTOGRAPH

## JULIAN ONDERDONK

A TRIBUTE BY A FELLOW TEXAN—L. TONKIN

**H**OW SPLENDID it would be could everyone but have as definite an aim in life as Julian Onderdonk, the beloved painter of Texas, whose splendid career was so cruelly cut short at the early age of forty on October 27, 1922.

The name was originally Vanderdank, a good old Holland-Dutch name, remembered in the early days of New York as being that of a well-known Episcopalian bishop, a great-

uncle to our painter. Born and reared in San Antonio and inheriting from his father, R. J. Onderdonk, also a painter, a great love of the beautiful, this serious-minded youth was ever keenly aware of the many beauties wondrous nature has been able to reveal to us in the great lone-star state.

He studied painting under this father, under Wm. M. Chase, Dumond and Robert Henri, but when it came to striking out for



TEXAS LANDSCAPE

JULIAN ONDERDONK



A JANUARY DAY IN THE BRUSH

JULIAN ONDERDONK





DAWN IN THE HILLS

JULIAN ONDERDONK

himself, with a great poetic feeling for landscape, not unlike that of the master, Corot, he showed at once how very sensitive he was to atmospheric phases and the varying moods of nature. In his student days in the East it is said of him that he was frequently making memory sketches of his native state. The bigness of Texas and its most characteristic subjects—dusty roads, neath fulsome sunshine, in late afternoon or at twilight; the blooming eactus or hillsides of blue lupin (locally known as blue-bonnets); the rolling gulf clouds, the aged live-oaks so full of character, the headwaters of the different streams where he found the colors wonderful in varying lights and the brush-country in winter—these were the things he loved, as a true Texan, and longed to put on canvas and upon which he dwelt with great intensity painting them steadily and consistently with an increasing charm year after year.

As it appeals to each and everyone to form for himself his own mental picture of a man, this I will permit you to do as I describe a visit to his studio in the spring of '22. It was and still is just in the rear of the old homeplace where he was born on West French Place in San Antonio, where his mother, wife, two children and a sister now reside. He was in his studio, painting, but in response to his sister's rap, came out to greet us and invite us in, in his stolid, unaffected manner—a heavy-set man of very serious, almost a brooding mien, apologizing for the appearance of his workshop which afforded few comfortable seats for visitors and which was, I verily believe, the most completely filled room with all manner of things that I ever beheld. He explained that the making of picture-frames and many things went on in there, "that it was hardly the place for an afternoon-tea"—purely a

workshop and storeroom with its well-loaded cabinets and shelves clear to the ceiling. He was soon wholly absorbed in telling us of the many beauties about San Antonio at varying seasons, talking very slowly and earnestly, almost dreamily, and, with each canvas shown, gaining new inspiration to tell us more. He said, "It is now too late for the lupin at its best; I will paint them no more this year." Little did he or I think that we might add, "no more ever"—and I ventured to remark, "What a pity that such a beautiful subject had become so commercialized, so defamed, one might almost say, by all the crude, amateurish efforts to be found in San Antonio shops." He looked so wistful, so *sad*, when he acquiesced simply, "Yes, a great pity—but they are so beautiful, these flowers, you can hardly blame the people hereabout for loving them"—and I suddenly realized that this man was too big, too serious to be called "A Blue-bonnet Painter" with the rest of San Antonio, but not too big to reverence every beauty nature might reveal and everyone to whom it could in any way appeal. When I mentioned how greatly his work had improved since a certain friend had purchased a picture of his years ago, he naively remarked, "Yes, that was a *daub*, I wish she'd bring it in for an exchange and let me turn it over to my friend here," as he smiled at the Hagey (stove) heater—"who has helped me sustain my reputation by claiming many an early canvas."

Again I thought, "How few painters with so little conceit—how few would have so blithely made such a confession." Taking us into the home a little later, he became very enthusiastic over certain bits of his father's work and some lovely miniatures by his sister, making me realize still further that all the modesty of true genius was undoubtedly his.

The last few weeks of his life I am told he worked with a feverish intensity, as though he had a premonition that an operation was imminent and he left no unfinished canvases. His very last large canvas "Dawn in the Hills" of which Curtis and Cameron have just issued a reproduction, was forwarded to the National Academy by his wife at the time of his death and was accorded the unusual honor of being hung, after the painter's demise, in the Vanderbilt Gallery at the

Fall Exhibit of The Academy of Design with the symbolic palms beneath, an honor, as a rule, accorded to members only. All of the spirituality of early day, the revelation one experiences when the mists of night gently give way at the sun's approach, are here most subtly and marvelously portrayed. Perhaps it is symbolic that this serious-minded, sterling painter at the dawn of his greatness should have chosen this subject, "Dawn," among the last he was to paint.

Onderdonk was a member of the Salmagundi Club of New York, of the Allied Artists of America, and had a very wide acquaintance among our painters; as he dreamed of immortalizing his own native heath, we Texans should now dream of immortalizing him and should make every effort, I feel, to secure the best of his canvases for our own museums.

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#### AMERICAN FEDERATION OF ARTS TRAVELING EXHIBITIONS

The American Federation of Arts has supplied exhibitions this season for ten large state fairs, the majority of which were held early in September. The importance of this service can hardly be overestimated. It means bringing art to people generally, for innumerable persons who attend such fairs would not visit exhibitions of art elsewhere. Approximately seventy-five requests and inquiries for or about exhibitions have been received and numerous bookings made.

An important collection of paintings lent by the National Gallery of Art at Washington has just started on tour. This is a representative group of thirty paintings selected from the notable collections of modern paintings owned by the National Gallery of Art, and includes portraits, figures, landscapes and marines. It was shown first at the Michigan State Fair and then at the Tennessee State Fair, from whence it went to Kansas City, Missouri.

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The Executive Board of the Baltimore "Friends of Art" has recently purchased a painting by Florence K. Upton, entitled "The Yellow Room," which was reproduced in the September number of the AMERICAN MAGAZINE OF ART.





TOLSTOY ON HORSEBACK

TROUBETZKOY

## TROUBETZKOY—AN INTERPRETER OF LIFE

BY GERTRUDE LAUGHLIN JOERISSEN

**S**HOULD history repeat itself, and the inhabitants of this earth be occupied, three or four thousand years hence, in excavating the ancient cities of Paris and Chicago, Petrograd and Toledo, London, Buffalo or Milan, they will discover among the treasures of the early twentieth century nothing more precious from the standpoint of art, and nothing more valuable as documents of life as we lead it today, than the exquisite bronzes and marbles of Paul Troubetzkoy.

What Praxiteles did for the Golden Age of Greece, when physical form and perfect contour were paramount virtues, what the terra cotta moulders of the mysteriously dainty figurines of Tanagra did for the fifth and fourth centuries before Christ, Troubetzkoy is doing for our own age, working

it out day by day in his studio at Neuilly, near Paris; or in the larger atelier on the shores of Lac Maggiore.

Best known to the general public, especially to the American public, by his deliriously joyful dancing figures, the name of Troubetzkoy is always spoken in tones of respect and admiration in all centers of art, whether it be where the workers themselves assemble or in the congregation of critics, for here he is known not only as the sculptor of the light-footed terpsichorean artists but as the one man who is putting into lasting form, not only our mode of living today, with all its fashions and foibles, but who embodies into the modelled face, and very emphatically into the expression of the eyes, the very soul of the living age.

Standing in his sunlighted workshop





RODIN

BY

TROUBETZKOY



SIGNORINA RICOTTI

BY TROUBETZKOY

hidden away in one of the inner courts of a small street in Neuilly, one is struck not only by the absolute modernism of everything one sees about them, but by the astonishing versatility of the artist; from the great bronzes and marbles to the finely executed statuettes there seems to be no phase of life to which he has not given thought and expression, all seems to have been grist that came to his mill, and he has given to each work that indefinable and inexplicable expression which we call "Life."

A group of miniature figures in bronze and

clay, not more than 8 or 10 inches in height, are conspicuous in their perfect expression of this quality; the first sensation is of how modern they are, followed rapidly by the desire to exclaim at the beauty and grace expressed, the perfect poise, and for the women the loveliness of costume; but a little careful observation and one almost forgets the charm of artistic form and poise, so overwhelming is the sense of life. No face is there on which is not written a living story; the gamut of human emotion seems not to lack a single note. From the tender



AN AMERICAN

BY

TROUBETZKOY





PRINCE CHRISTOPHER OF GREECE

BY  
TROUBETZKOY



THE MAN WITH HIS HANDS IN HIS POCKETS

BY

TROUBETZKOY



ANATOLE FRANCE

BY  
TROUBETZKOY



and utterly selfless maternal to the vacuous look of the brainless butterfly, childish sweetness and a proud woman with the world-weary eyes; the aristocratic young blade of many capitol, the dogged look of the moujik following his plow, the far-seeing eyes of the cowboy and the Indian, the intellectual force of the man of art or letters, the questioning eyes of youth in its first bloom, pride and envy and satisfaction, joy and grief, wonder and dreams—all are expressed, and one has a strange, and at times almost a shameful sense of looking behind the curtains and into the secret and hidden places of unknown souls, so powerfully is character depicted in these tiny objects; but one has at the same time a sure sense that the moulder of these extraordinary faces is something more than a sculptor, that he is rather what he himself likes to be called—an interpreter of life.

So much, indeed, does he now hold to this one idea of his, this one great ambition to interpret the life that he feels into a tangible form, that he even dislikes the name of sculptor. "I am not a sculptor; I am an interpreter of life," are words that he insistently repeats. His voice is low and quiet but charged with the force of conviction and an earnest desire to make himself and his work understood.

"The earliest memories of my life," he tells, "are those touching my admiration of, and my wonder about life, and my first effort in life was to try to reproduce what I saw. In my eighth year—it was in Italy—I commenced modelling what I saw in life about me. My admiration for every living creature, human or animal, even at that age was unbounded. Life was something no one understood, and the desire to express it in some form, to interpret it in some manner, possessed me then as it does now, and if I have any great ambition for what the future years may bring it is that I may add something more to that which I have already accomplished in my efforts to translate life into bronze or marble. Life as I see it, as I *feel* it, is too great to be expressed in words; it needs a stronger expedient—it needs 'Works.' If I have accomplished anything—Ah; that has been by a gift from 'le bon dieu!'—but I have tried to interpret what I feel. I have never copied anything in my life. I have never had a lesson."

"No, never a lesson," he continued. "When I was sixteen my father wanted to put me into the Beaux Arts School at Milan, but I succeeded in persuading him to let me work on in my own way; and I worked in all sorts of mediums, making portraits in oil, doing different sorts of drawings, etc., but my best and final medium of expression is through the form which I now use exclusively. No; I never had a lesson, it is true, but once"—and a humorous look crept into his face—"once I was an instructor. Yes; I, who do not believe in instruction, was for one year an instructor in Moscow. I was asked to accept a place in the Academy there; I neither like nor believe in academies and I expressed myself to the authorities fully. I told them that an artistic nature never arrived at any expression of life by copying, that the imperative obligation of an artist was first to observe life itself and not the interpretation of it by any artist however great, and that their strongest emotion must be to feel that life, the living life about them, before they could interpret it, and just there," he interpolated as though in parenthesis, "just there lies the great difficulty to be overcome, the ability to comprehend the difference between copying and interpretation. I refused to accept the place save on the terms that for one year I should do with the class absolutely as I liked. The answer was 'You are free. Do what you like.'"

The artist stopped a moment in his story, and then continued, all the earnestness of his nature coupled with an apparent realization that what he was about to relate must certainly appear a bit absurd, and surely it could never have happened outside of unknown Russia. "Well," he continued, "I accepted the place. I went into the classroom filled on all sides with copies of the most exquisite of all antique statuary and I said to my pupils, 'These are wonderful things, *only*—they are already interpretations of the life seen by the artist who achieved them at the time of their execution. Life itself is greater than any work, than any interpretation of it. Go to life, find there your inspiration and take from the living age your impressions and your sense of what it means—put that into your work—for only so will you ever learn to embody life into works.' I stayed with the class three days

in which time I removed all statuary to the cellar where no one could see it and then—and then *I went away!* Only at the end of the term did I return to the Academy. Of the sixty pupils in the class only four had remained to work out their salvation. Rather bad for the Academy perhaps, but how splendid that *four* should have found the way to the great and limitless realm of interpretation.”

When questioned as to his preference for any particular type or personality, he declared that he had none, that all faces had their qualities, the vacuous and inane as well as the intelligent and beautiful. Life is so composed; all types and all emotions enter into it, and he interprets life as it is. Naturally, he may choose a type from time to time, but he works on the subject offered and so it becomes universal. He never poses a subject but waits for the poise best suited to the interpretation that he wishes to give; he often chooses the costume to be worn. It is to be noted that most of his women are of the slender, upstanding type and that their gowns are always of the softest of materials. He has the charming quality of giving to anything that he touches, when he so desires, a quality of lightness, of airiness, that approaches the transcendental.

By an unusual but altogether logical process of reasoning, Troubetzkoy never gives a title to any of his work. He reveals life as he sees it, and the observer may find the secret of its meaning only through his personal sensibility or his own knowledge of life. The one notable exception to this rule was when he refused to exhibit his charming statue of a young lamb unless it was shown with the title “How Can You Eat Me?” for Troubetzkoy, in his intense, almost hypersensitive admiration of life, is the strictest of vegetarians, never tasting meat in any form.

One of his best known pieces of work, the one that brought him instant and lasting fame, is the Lady Constance Richardson as a dancing girl; copies of it are to be seen in many European museums and there is one in the museum at Toledo, Ohio. But many and illustrious are the men who have posed for this great artist—Tolstoy, Rodin, Anatole France, and Bernard Shaw—his confreres in the artistic world. Tolstoy was a great

friend of Troubetzkoy and they spent many days together at Tasmaia Poliana, the estate of the great Russian writer where the statue of the aristocratic peasant on horseback was modelled. The statue of Rodin was included in the exhibition of some forty different works of the artist held last June in the Giardini Pubblici at Venice. The artist smiles in his quiet way when he tells of the



PAUL CLARK, GRANDSON OF EX-SENATOR  
WILLIAM A. CLARK

BY  
TROUBETZKOY

exhibition held in Rome in 1912 when he and Rodin, very good friends, but whose methods of expressing life were so extremely opposite one to the other, each had an exhibition room. While nothing was bought from the Rodin collection by the Italian Government, two of the Troubetzkoy statues were purchased, both of which are now to be seen in the National Museum at Rome. One was the splendid statue of the artist's wife, and the other the group of the young mother and child, a copy of which he keeps in his Paris workshop.

But it is evident that his greatest satisfaction arising from the tributes paid to him by nations, by critics and by confreres, is derived from the appreciation of his work by John Singer Sargent, and he tells with just pride the story of the day when Sargent came to an exhibition of his in London and wanted to buy the statue of "The Man with His Hands in His Pockets" (that is a designation—not a title). "No," said Troubetzkoy, "I do not want to sell to you. I would prefer to have some work of yours. Will you make the portrait of my wife?" And so the exchange was made. "The Man with His Hands in His Pockets" went to

join the Sargent collection and the Sargent portrait of the Princess Troubetzkoy now hangs in the Italian villa of the prince. Mr. Sargent at that time placed his studio at the disposition of Troubetzkoy, and it was there that he modelled the head of Bernard Shaw. The friendship and understanding between the two artists was a happy one and easily comprehensible, for these two men, each working in his own medium, stand apart, and far above, all living artists in their interpretation of the soul of man, that vital essence of the thing known as "life." No other living artists have put into the painted or modelled face such depth of understanding and such lucidity of interpretation; their intelligent and vivid portrayal of life shows them universal in comprehension, and this quality it is that has brought to each their world-wide fame. Both are men in whom the American nation especially should take the very highest pride, for John Singer Sargent, most illustrious of living portraitists, is wholly American, and Prince Paul Troubetzkoy, the "interpreter of life" in bronze and marble, is half American, his mother having been Miss Winans of New York.

## A NEW USE FOR OLD FURNITURE

BY ELIZABETH M. WHITMORE

THAT HOUSEHOLD furniture ranks among the "useful arts" is no novel statement. It has acquiesced without protest in the gently patronizing title which accords it (if sufficiently old to have an enhanced market value) a sort of back-stairs admission to the great "palace of art," thankful if only the franker and more contemptuous term "minor art" has gone somewhat out of fashion. But even though admitted, it is still—here in America at least—on sufferance; its "fine" sisters are still tempted to shoulder it aside into the "supplementary chapter" or the "decorative arts wing;" and the collegiate "Course of Study Committee" usually locks the door of the curriculum in its face, or at best thrusts it into a subdivision of a course on design.

But the observant eye detects signs of a change of attitude. The public, which responds to the Arts with a capital "A" too often with a half-concealed boredom, or at best with a sort of puzzled and dutiful politeness, is beginning to discover the humble sister and take her warmly to its heart as an old friend whom it can meet on an easy footing of mutual understanding. If the stewards of the palace are wise, instead of hustling her Cinderella-like into corners they will send her to the great doorway to welcome the public as hostess and interpreter.

What she can do may be seen from a bit of actual experience. Some years since, a doerent occasionally stood at the doors of one of our larger museums of a Sunday afternoon, watching the crowds go in and ready to be



of service—not to the few who came with purposeful step and expectant look but to those who were plainly hesitant—bewildered at the very vastness of it all, and yet more cast down at the strangeness of these rows on rows of objects in which the knowing ones asserted they found pleasure; could they have told the truth? They were shy and mistrustful folk, but when the docent won their confidence, convinced them that she had no covert designs on their pocket-books, and heard them ask before the Valasquez or the Rembrandt: “Are they *real* oil paintings?” or murmur wistfully as they peered up at the Crivelli: “Yes, it must be very old, and that’s why it’s so ugly; quite good for *them*, I suppose,” she realized how sorely they needed a friendly guide to start them up the steps to the earthly paradise. It was at such times that she learned to say casually, “By the way, these Italians made such attractive furniture! Right at your feet there’s a hope-chest—and see, there on the side is a picture of the bride and groom themselves. Wonderful cloth-of-gold gown, isn’t it? Just such a gown as she may have kept in this very chest. Let’s go and see some other things that might have stood in the room with the chest (*they* used to call it a ‘cassone,’ you know).” And then the questions began to flow! “The chairs with touches of gold and gay tooled leather that looked so well with the chest—but how shallow they were! They’d have tipped over if you leaned back! And how straight and high from the floor! That lower chair in the plain walnut with arms that just fit under one’s own forearm looks so much more comfortable.” On such a foundation it was easy, on the one hand, to build up a picture of the stately formal court or the cultured scholar-collector in his well-equipped study—the necessary background for upright, expectant Italian Madonnas or St. Jeromes collating and copying in dignified leisure; on the other hand, to suggest that differences in form have their origin in differences of purpose, that even in the smallest details of decoration one motive would naturally be chosen for the throne, another for the scholar’s easy chair—in short, to give a first glimmering of historical significance, and of the meaning of “style,” of art as a living organism. Attitudes and conceptions that had seemed hopelessly re-

mote and abstract were suddenly grasped, with all their explanatory circumstance; the road was revealed, the first step taken. The docent might never see her hearers again, but if she did, they would come with a definite hunger to be satisfied, and if they persisted in coming, sooner or later she would have the satisfaction of being thrust gently aside with: “Now we believe, not because of thy word; we know of ourselves.”

Such an experience in museum life is surely typical. But museums are becoming open-minded places, hail-fellow-well-met with the plain man and sympathetic with what he knows and likes, with few traditions of the dignity of their calling to hinder them from meeting him—so far as can honestly be done—on his own ground. They even apply their irrepressible unconventionality to the hierarchy of the arts so far as to doubt whether there is any essential distinction between the Great Three and the others. Cinderella needs only to prove that the glass slipper fits, and she is recognized.

In the academic world the established order may not be so lightly treated—though one might irreverently note in certain uneasy twistings and turnings of standards a parallel to the two older sisters and their painful experiments in claiming sister’s footgear. When the same docent, prevailed on to enter for a while the more formal precincts of the college, was asked at the gate, “What new thing can you bring us?” she offered courses with an array of prerequisites and allusions to historical and philosophical problems involved impressive enough to awe any innocent layman who perused the course of study pamphlet. And then, with a half quizzical reflection that girls are, after all, girls, and not so different from the girls she already knew, she brought her of her little friend Cinderella, and banteringly presented her as “The development of household furniture from Greece and Rome to the early nineteenth century, with especial attention to the adaptation of forms to the civilization of their period.” Even thus sedately garbed, the stranger caused a stir at the gates. One said, “Too humble; what have we to do with the vocational?” Another, “Too frivolous; how can we discipline students or add to the breadth of their culture through a subject that has amused the readers of

the Woman's Page?" Others, more courageous, saw possibilities, or perhaps thought that if the newcomer misbehaved she could, after all, be quietly shown the door at the end of the year. The ayes had it, the gates opened, and Cinderella came in.

Once admitted, she surprised even her introducer. Not because she kept all her old winning affability—that was a matter of course. Just as the miscellaneous groups at the museum soon found themselves amicably discussing some bit of New England mahogany, or wondering over the household arrangements of a fifth-century Athenian, so in the college course instructor and students soon discovered that they were working together in shared enthusiasm, and that even "writtens" and papers became a friendly game, stretching one's mental sinews, to be sure, but leaving one glowing with excitement. Twice at the beginning of the year the instructor found herself struggling with an apparently insurmountable prejudice against individual students, and hoping against hope that she could manage to be just. And each time, in the delight of the first visit of the season to a museum or a private collection, she suddenly caught herself talking cordially with the student in question, the prejudice gone for good and all. The reason was patent enough; there could be no gulf fixed where teacher and taught brushed handbooks aside and worked together from first-hand sources—some of them in fine reproductions, others actual specimens, not for the most part stored and labelled in museums but in daily use in the houses where the students lived or visited.

But, as we have seen, so much could have been predicted and would not have convinced the doubters. The surprise came when Cinderella showed herself able to meet her academic sisters on their own ground. She brought new light for their problems; the visions of new significance in things already known were evoked not only for daily life but for history and literature. The turbulent, heavily laden Elizabethan prose, the mocking flash of eighteenth century wit, gave and took a new vividness from a comparison with the extravagance of the great bed of Ware or the litting slenderness of a Queen Anne spoon-back side-chair; Louis XIV, posturing against the

bold curves and the glitter of crimson and green and gold of Versailles in its original dress, became more comprehensible; and even soberer Anglo-Saxon minds caught some sympathy with his dream of glory for the France that was himself. The "books for collateral reading" went home, and Plato's Athenian circle, Petronius, Horace Walpole, and Saint-Simon were introduced to readers who might have missed them altogether.

Perhaps the most unexpected development of all, however, was Cinderella's turning scholar herself, with all the bristling paraphernalia of sources, disputed attributions, documentary evidence, and the like. The new course, though it won enthusiasm, proved to be no place for the student who hoped to absorb knowledge without effort, or for the good little girl who studied a set lesson from lecture-notes or books, and gave it back in due time nearly letter perfect. There *are* no trustworthy textbooks, and the instructor brazenly admitted gaps in her own knowledge, so the only possible method was to *know* one's material and such historical facts as could be extracted from a sticky mass of assertions, draw one's own conclusions, and be prepared to defend them by logic based on personal observations. Like botany or zoology, their task involved exciting revelations of significances in familiar surroundings. The game became exciting when Macquoid and Cescinsky differed and the student had to make a reasoned choice, or when the two authorities failed to clear up a point for which she might actually find a solution in her own notes on the very material which they used; it became intensely real when she could be reminded, "But, if you didn't see this, you might have bought a piece not only spurious but badly built!" Paintings or sculpture she probably wouldn't buy; furniture she might—even as soon as the next vacation. And, with that familiar tourney of dealer and client ahead, she couldn't afford to let her wits flag.

And so Cinderella has won her way into at least one academic circle as well as into the more progressive of the museums. She has proved that she can win friends, that she can rouse their imaginations, that she can train their faculties. She cannot be shown the door as unacademic, any more than she

can be driven from the museum as merely "curious."

But beyond establishing her right to admittance, she has yet to convince us of her special mission. To drop into sober prose, and philosophize a bit: Our pleasure in the historical study of art (as distinguished from practice or appreciation) arises, does it not, from two factors: our imagination is kindled till it evokes a past age vividly, and we feel without effort both its kinship to us and its own distinguishing traits, its personality; our minds are trained, through repeated comparisons, in a habit of discrimination that becomes a sort of added sense and heightens our pleasure in its quick response, almost automatic at last, to every flicker of change in shape or hue, and its increasing sureness in the recognition of beauty. That trained swiftness of response in both cases becomes, I suppose, the unconscious process we call "insight." Now while the "fine" arts—painting, sculpture, poetry—can, and in their best examples do, offer us our picture of the past and our training in discrimination through a subject matter that in its turn brings an added poignancy to the impression through its wealth of suggested emotions, these arts, by the very fact of having a "subject," demand, on the other hand, an experience or knowledge that must often be acquired as a prelude to full enjoyment. We cannot respond fully to the thrill of a mounted Amazon unless we ride ourselves—and so few do! Even Keats' "Ode to Autumn" is unconvincing to one who goes back to the city every year on Labor Day and knows the mellow fruitfulness only in the market. Furthermore, painting and sculpture get their effects by a skill that is different not only in degree but in kind from what most of us possess, and the sense of a baffling mystery checks, if ever so little, our intelligent enjoyment of the product. Whereas furniture offers a common ground of experience for the civilized folk of all ages, from that of Tutankhamen's ancestors down. Charwoman, college instructor, society leader, we all use tools for eating and sleeping, for working and playing efficiently, for storing or displaying our possessions. According to our wealth or station we know the "subject matter" of furniture more or less profoundly, but this time the difference

is only in degree. And in like manner we know something of the methods and principles of construction—every man of us who has ever put up a shelf, every woman who has ever followed with the firm pressure of her duster the swell and turn of a chair-back or a moulding, or the fussy angular carving on a table leg. We are ready to decide on adjustment of form to function, to say unhesitatingly, "This table is too high for sewing, this chair too shallow for lounging, too flimsy for use in kitchen or nursery."

With all this common store of shared needs, this direct knowledge, this training of sight and touch that means incipient critical skill, cannot our humble "useful art" afford us the best possible starting point for the training of "taste"—a taste that shall respond more and more swiftly to beauty in all its forms, and shall give us a sure basis for that articulate and heightened "appreciation of art," of *all* the arts, that can never be taught, yet never comes without training?

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The Wadsworth Atheneum of Hartford, Connecticut, is fortunate in having, as Curator of Prints, Mr. George A. Gay, who is himself an enthusiastic collector of prints. Through his interest and generosity in lending to the Museum, several important exhibitions of the works of modern etchers have been held in the Morgan Memorial. During the summer an exhibition of some ninety-three etchings by James McBey, the young Scottish etcher, was shown. Mr. Gay is among the many admirers of this artist's work and is able to show an almost complete series of his etchings. Among the most important of these are "Dawn, Camel Patrol Setting Out," "Gamrie," and "Penzance."

It is not generally known that the Art Institute of Chicago has been given a set of Meryon's Paris etchings to be sold, the proceeds invested and the income used for the purchase of prints, etchings, etc., for its Print Department. The set comprises thirteen prints and has been appraised at \$19,000. As the prints are in excellent condition and in many instances extremely brilliant impressions, this should prove an opportunity for some zealous print collector or young art museum.





DIANA

BY

EDWARD McCARTAN

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## HIGHER EDUCATION IN ART

There has been for some years a prevalent superstition that for artists particularly a little learning is a dangerous thing; that unless a young person gave the youthful years to learning the technique of art he or she could not attain proficiency, distinction. Indeed some have gone so far as to suggest that too much teaching of fundamental principles and technique was also unwise, inasmuch as it tended to reduce originality. And yet such arguments were without reason, for some of the great artists of the world have been men of great learning.

To disprove this misconception and to set new standards, as well as offer larger opportunities, the New York University and the National Academy of Design are cooperating this year in the reestablishment of a School of Fine Arts, not as a separate thing but as a part of the university training. This is, as is told elsewhere in these pages, the reestablishment of an old relationship between the University and the Academy, and Pro-

fessor Fiske Kimball takes the chair once occupied by S. F. B. Morse. He is drawing around him a notable group of lecturers, and he is extending the services of the department to those outside, as well as inside the University. This association of art with learning is bound to be beneficial and it is an example which it is to be hoped other universities will shortly follow.

After all, the amazing thing is how art and learning ever became disassociated. What an anomaly is a learned man without a knowledge of art!

For some time thoughtful persons have been saying that there was something wrong with our present-day educational systems, particularly in our colleges. The reason for this is that whereas the colleges have turned out successful specialists, the graduates have not, as a rule, stepped out into the world with what may be called a rounded education; such an education, for instance, as Jefferson, Gallatin, Alexander Hamilton, and others prominent in the history of that day possessed. Jefferson stands in memory as a type, not only of great statesman but of cultivated gentleman—a man who was well educated; and Jefferson, it will be recalled, had so intimate a knowledge of art that he was able to direct the taste of his generation in the matter of building. How much this knowledge added to his own pleasure and richness of life is shown in a delightful letter written by him while traveling in Europe, and recently published in the *North American Review* with comment by President Alderman of the University of Virginia, which, by the way, has a department of Fine Arts.

To be sure, the proposed courses at the New York University are with the object of affording professional artists the opportunities and privileges of college education, but the combination should work both ways, tending to the benefit of those students who will take up other professions and enter other walks in life as well as those who are fitting themselves to be painters, sculptors and architects.

This simply means a return to long-established standards of education, to a correct definition, in fact, of the word itself, which if it means anything, signifies equipment to live fully rather than merely a means of earning a livelihood.

## NOTES

AMERICAN PARTICIPATION IN EXHIBITION AT SANTIAGO, CHILE

The latter part of July the Pan American Union called attention to the fact that an international exhibition of architecture was to be held in Santiago, Chile, September 10 to 20, and that the architects of the United States had been especially asked to exhibit. The American Institute of Architects reported that it was not in a position to assemble an exhibition at that time, therefore an appeal was made to the American Federation of Arts to supply a collection. It so happened that the two collections assembled last season by the New York Chapter of the American Institute of Architects were not engaged during this period, and with the permission of a representative of the New York Chapter, arrangements were made in cooperation with the Pan American Union and the State Department to send a collection comprising one hundred and fifty large size framed photographs of notable examples of the work of members of this chapter. The Grace Steamship Company very generously consented to transport the collection free, and to return it. Through other sources, principally persons patriotically interested in the advancement of American interests in South America, a sufficient fund has been raised to cover insurance and other incidental expenses. The State Department, while assuming no definite responsibility, requested the American Minister in Santiago to take charge of the collection, arrange for its proper exhibition, its repacking and return.

Supplementing this exhibition, an illustrated lecture on Civic Art, revised and prepared for the purpose, illustrated with fifty or more lantern slides illustrative of works in architecture in the United States, was sent down in the State Department's official mail bag. Arrangements were to be made by a member of the official staff to see that it was presented to the best advantage.

There is much building being done in South America, and as the countries develop there will be still more. It has been customary for the South Americans to employ chiefly European architects, but it is hoped that this exhibition will serve the purpose

of introducing the works of the architects of the United States to Chilean builders and also increasing the respect of the Chileans for this branch of art in their northern sister republic.

MODERN ART FROM INDIA

The American Federation of Arts, through the cooperation of Mr. Gangoly, editor of *Rupam*, and author of a book on Khsitindra Nath Mazumdar, reviewed in a recent issue of this

magazine, has arranged to circulate in this country a collection of one hundred pictures by modern artists of India. Arrangements were made by cable, and notice has been received that the exhibition is on its way. Judging from the reproductions in the work on Mazumdar which have appeared from time to time in *Rupam*, this promises to be a most interesting and unusual exhibit. Museums and associations desirous of obtaining it will do well to write immediately, indicating their desire. The pictures, all of moderate size, mostly in color, are being sent unframed.

Nowhere, seemingly, has modern art found so fine and true an expression as among this group of artists in India.

SCULPTURE BY AMERICAN ARTISTS SHOWN IN BALTIMORE

Through the cooperation of the American Federation of Arts the Baltimore Museum of Art has arranged for a large indoor and outdoor exhibition of American Sculpture, selected from the recent exhibition of the National Sculpture Society held during the summer in New York.

This exhibition in Baltimore takes on the form of a constructive piece of municipal art education by beautifying Mount Vernon Place with sculpture. The westerly side of the park has been turned into a garden with twenty-one bronze and plaster figures located among the temporary shrubbery.

The heroic statue of Lincoln, Daniel C. French's model for the monument at Springfield, Ill., faces the equally impressive figure of Robert Morris by Paul Bartlett. The two Tigers that guard the entrance on the Cathedral Street side are by A. P. Proctor, one of the foremost sculptors of animals. There are fountains, sundials, and other garden figures by John Gregory, Henri



Crenier, Albin Polasek, Sherry Fry, Malvina Hoffman, Brenda Putnam, Edward Berge, Hans Schuler, Albert Jaegers, Cecil Howard, Samuel Murray and Charles Hinton.

The exhibition is continued at the Museum, which is located in the old Garrett mansion facing Mt. Vernon Place at Cathedral and Monument Streets. A large group, "Wrestlers," by Berthold Nebel, is seen against the building between the two bays and heroic portraits by A. A. Weinman, Robert Aitken and Emil Fuchs, together with a Pan by Edith Parsons and one by Ephraim Keyser form decorative architectural features.

Within the Museum the hall and a series of galleries are devoted to the exhibition of more intimate sculpture. Among the most important pieces is the full size plaster model of French's seated figure of "Memory" of which the marble was presented to the Metropolitan Museum of Art by Mr. Henry Walters. A relief, "Outer Darkness" by Robert Aitken, occupies the center of a wall and there are two decorative panels, "Spring" and "Autumn," by Ernest W. Keyser. The "Joan of Arc" by Anna Vaughn Hyatt and "Madonna and Child" by Clement J. Barnhorn are both impressive full-length figures. Portraits and ideal figures by Evelyn Longman, Herbert Adams, Hans Schuler, Gutzon Borglum, Lorado Taft, James E. Fraser, Harriet Frishmuth, Charles Gaffey, Malvina Hoffman, C. Paul Jennewein, Isidor Konti, the three Piccirilli brothers, Janet Scudder, Bessie Potter Vannoh and others, make this an exhibition that will tempt visitors to the Museum many times.

Baltimore was among the earliest cities to establish classes for sculptors, and in 1895 the Rinehart Scholarship Fund, under the auspices of Peabody Institute and the Maryland Institute for the Promotion of the Arts, sent its first scholarship winners to study in Rome. Both of these artists are represented in the exhibition—A. P. Proctor and Hermon A. MacNeil. The latter is now president of the National Sculpture Society.

It was this organization which, last spring, installed the remarkable exhibit of sculpture in the Hispanic Society's Museum and the adjoining buildings and gardens in New York. There were 731 pieces by 223

artists. From this the Baltimore Museum of Art was privileged to select 159 of the most important and has added a few works by Baltimore sculptors and others so that its exhibit comprises 206 pieces by 107 artists. These will be on view from September 22 to November 4 with the galleries open on week days from 10 a. m. to 6 p. m. and Sundays from 2 to 6 p. m. A series of illustrated lectures on sculpture will be given on Thursday afternoons at 4.30 during October.

During the same period there is shown in galleries "A" and "B" of the Baltimore Museum of Art a group of paintings in oil and in pastel and forty etchings by Clifford Addams. This artist was born in Philadelphia and studied first in that city. In 1899 he was awarded a traveling scholarship and went to Paris and studied under Whistler, later becoming an apprentice of that master and working with Whistler until his death in 1903. Mr. Addams served in the British Navy during the World War and his pastels are the result of that experience.

Beginning this September, the oldest of university departments of fine arts in America begins a new and vigorous life. The first university instruction in fine arts given in America was inaugurated by New York University on its foundation, through the appointment to its faculty in 1832 of Samuel F. B. Morse, then president of the National Academy of Design. In 1835 he was made Professor of the Literature of the Arts of Design, a title he held until his death, when it was allowed to lapse. Now, through the generous support of Col. Michael Friedsam and the Altman Foundation, the chair has been reestablished, and the scope of the Department of Fine Arts has been greatly increased. Through the cooperation of the Art-in-Trades Club of New York City, which has done so much to raise the artistic standard in manufacture and trade, the work offered in the decorative arts will be specially important.

A strong faculty has been assembled under the direction of Fiske Kimball, formerly head of the School of Fine Arts at the University of Virginia, and author of many



*Courtesy of J. Arthur Limerick*

#### PABLO CASALS

BRENDA PUTNAM

THE ORIGINAL PLASTER CAST, THE FIRST BRONZE CASTING, AND THE COMPLETED RUST. THREE COPIES OF THIS PORTRAIT HAVE BEEN CAST. ONE WAS PURCHASED FOR THE HISPANIC SOCIETY MUSEUM; ONE GIVEN BY MR. ARCHER HUNTINGTON TO PABLO CASALS AND TAKEN BY HIM TO SPAIN; THE THIRD IS NOW INCLUDED IN THE EXHIBITION OF AMERICAN SCULPTURE IN BALTIMORE

books and articles dealing with architecture and the other arts, who will hold the Morse professorship. The study of Italian art will be in charge of Dr. Richard Offner, who now returns after some ten years devoted to research in Italy, during which important articles from time to time have given promise of the monumental "History of Florentine Painting" on which he is engaged. Dr. R. M. Riefstahl, associated with the Anderson Galleries and well known for his writings on textiles and on Mohammedan art, will lecture on historic textile fabrics, on tapestries, and on oriental rugs; while Mr. William M. Odom, author of the great "History of Italian Furniture," and director of the New York School of Fine and Applied Art in Paris, will give the fruits of his long study there in a series of lectures on interiors and decoration in France. A course in the design of interiors and furniture will be under the general supervision of Mr. Francis Lenygon, equally well known for his books and for his work as a decorator both in New

York and in London, where his firm acts by appointment to His Majesty.

There will also be a number of special lecturers, headed by Edwin H. Blashfield, president of the National Academy of Design, who will inaugurate a series of Morse Lectures. His addresses, which will take the form of reminiscences, extending from a meeting with Morse in Paris, in student days, will be given in the auditorium at Washington Square, on the site of the old university building where Morse had his studio, in which, despairing of public appreciation of painting, he constructed his first telegraph.

Through an agreement recently ratified, the old relation between New York University and the National Academy of Design has been restored and extended. The two institutions will offer a combined course for art students who wish also to secure a liberal college education. This will involve a college course of four years, of which the first three will be spent in the study of

academic subjects in one of the colleges of the university, and the fourth year will be devoted exclusively to the study of drawing and painting at the Academy. Students of the university will thus have the advantage of taking this work under such well-known masters as Charles W. Hawthorne, Francis C. Jones, Charles C. Curran and others, under whom they may pursue further study of painting at the Academy after graduation.

Among the general lecture courses, which will be opened not only to regular students of the university but to those engaged in professional or commercial work, as well as to collectors and other members of the public, will be, beside those already mentioned, courses in the history of architecture, and other phases of painting and the decorative arts. Through the courtesy of the Metropolitan Museum a number of those will be given at the Museum, while others will be given at Washington Square, as well as at University Heights. Many of them will be given in the evening, and most of them will be open to women as well as men.

It has seemed a great anomaly that in the City of New York, with all its valuable artistic sources, its public and private collections, and the display constantly in progress throughout the city of paintings, sculpture and the decorative arts, there should not have been until now a great university department of fine arts. The need seems at last about to be filled.

ART IN  
CLEVELAND

An important addition has lately been made to the collections of the Cleveland Museum of Art in the form of a bronze replica of Gutzon Borglum's head of Lincoln. This has been presented by Mrs. Salmon P. Halle, and is one of four casts made from the original marble which was placed a few years ago in the Capitol at Washington.

The head, which is of gigantic size, was originally undertaken by Mr. Borglum merely as a study, which he recut probably a dozen times, depicting varying expressions such as grief, pleasure, anger, and surprise. The completed work was presented to the American nation by Eugene Meyer, Jr. Of four bronze replicas made from it, Mr. Meyer gave one to the University of California, at Berkeley; another is in the Armour

Institute of Chicago; and the fourth was presented by a group of alumni to the college of the City of New York in honor of the president, John H. Finley.

The Cleveland Museum of Art already possesses an excellent collection of bronzes (including Rodin's Thinker, and his Man of the Age of Bronze), in which the newly added head of Lincoln will be an outstanding feature. It has now been placed on temporary exhibition and will shortly be given a permanent position.

Mr. William M. Milliken, curator of the Department of Decorative Arts of the Cleveland Museum, spent the summer in Europe, visiting England, France and Italy. Mr. Theodore Sizer, curator of Prints and Oriental Art, spent the last two weeks of August in the East, securing material for the annual exhibition of prints which opened the latter part of September. Mr. Whiting, the director, spent the summer months as usual at his summer home in Ogunquit, Maine.

THE PLAN  
OF THE  
NATIONAL  
CAPITAL

The Government Printing Office at Washington has reprinted in pamphlet form that portion of the Ninth Annual Report of the Commission of Fine Arts dealing with the plan of the national capital. The original report of the so-called Burnham or MacMillan Park Commission published by the Government has long been out of print. The newly issued pamphlet, which can be secured from the Public Printer for the nominal sum of twenty cents, gives a sketch of this plan in brief and tells how far it has advanced towards realization. To those interested in city planning and to every one recognizing his or her rightful ownership in the national city, it will prove of interest and worth. In ordering, "Jacket number 66941" should be mentioned.

LOS ANGELES  
NOTES

Art has received considerable impetus in Southern California during the past months through the medium of art dealers, one of whom conducts a sales gallery in a large Los Angeles hotel and has opened six branch galleries in hotels in other California cities, thus establishing a chain of show rooms and where the traveling





LITTLE GIRL WITH BALLOONS

ALICE L. CRAISE

COURTESY OF THE THREE ARTS CLUB, LOS ANGELES

public can be most readily reached. One of these galleries is devoted to prints, and therein demonstrations with an etching press are given from time to time.

The new Biltmore Hotel, the largest in Los Angeles, just opened in the down-town district across from Pershing Square, is to have continuous exhibitions by Southern California's best-known artists, under their own direction, if plans mature. A number of these painters a few months ago formed the Painters' and Sculptors' Club, along the idea of the Salmagundi Club in New York, admitting both artists and laymen, with a central studio where models may be found and a permanent sketching camp as feature. These outstanding activities seen on the surface speak volumes for awakening energy

beneath, none of them having the earmarks of the whims of a moment, but of serious fundamental movements for art.

The Salmagundi Club's exhibition which the Los Angeles Museum had in June was shown in San Diego and Oakland, Cal., museums, going on to Kansas City, thence to New York. The Allied Artists' group was on exhibition in the Long Beach Public Library in September. A canvas forty-nine by forty-nine, "Les Contrabandists," by George Elmer Browne, in the Allied Artists' collection, was purchased for the permanent museum collection by Mr. William Preston Harrison, whose donation of twenty-eight paintings by contemporary Americans a few years ago was an epoch in western art history, and the beginning of a nucleus in

the public museum in Exposition Park which will not shame this enthusiast even though Los Angeles should become the metropolis it aspires to be, and the "Art Center" of the West which the unthinking have already begun calling it without in the least remembering what it lacks in sculpture and art in general. A canvas fifty-four by sixty, by Leopold Seyffert, a full-length nude with Chinese background, has also been added to the Museum's collection.

The International Water Color Exhibition from the Chicago Art Institute, scheduled for Los Angeles in September, was indefinitely postponed. The annual exhibition of the California Water Color Society was held in the Museum in September. The Southwest Museum is preparing for its one big exhibition of the year of the work of California artists to be held in November, and which has been made a permanent feature of the museum's schedule. The Fourteenth Annual Exhibition of the California Art Club will be held at the Museum in Exposition Park also in November.

The following notice along  
 COUNTRY the same line as our editorial  
 BILLBOARDS on Country Billboards in the  
 AGAIN August number of the AMERICAN MAGAZINE OF ART, appeared in the *New York Times* of August 16, in the column headed "Topics of the Times:"

"Adverse criticism of billboards by a newspaper is open to suspicion, of course, as not being entirely disinterested or animated purely by esthetic motives. The chances are, however, that the money spent for publicity of this sort is an additional sum, not one withdrawn from the amount that would go to the papers if there were no billboards.

"Whether or not wayside advertising pays those who indulge in it is a question with no answer demonstrably true. It is and must remain a matter of opinion. Undoubtedly there is advantage in making the name of a trade article widely familiar, no matter how the thing is done, but there also may be an element of disadvantage if the manner of doing gives offense to a large number of people.

"That billboards out in the country do offend not a few persons is made evident by the frequency with which complaint is made of them. Indeed, rarely are they discussed by anybody without the use of epithets ranging from harsh to violent, and while some of this indignation may not be sincere, a good deal of it is, and must develop something of antagonism to the things forced upon their attention at times and places when and where

they want to see the beauties of nature. Not very often, perhaps, does this animosity inspire a determination never to buy the wares thus advertised, but it has been known to do so.

"For it is the habit of billboards to congregate where they most 'desecrate the scenery,' not in malicious intention, presumably, but in mere indifference to anything except that of attracting the greatest number of eyes.

"Some such arguments as the above must have been used by the organized enemies of billboards who have been trying to abolish them in the Lake George region. Their first efforts, it seems, were directed at the billboard advertisers themselves. 'In many cases,' one of the reformers wrote in a letter printed on this page yesterday, 'the result has been gratifying.'

"That is rather vague. Our correspondent would have exercised a subtle pressure if he had given the names of those who have promised to clutter up scenery no more—a pressure, that is, on the more hardened vandals. Thus would the virtuous group have received some free advertising which nobody would begrudge. On the other hand, by telling who wouldn't put away their sins, a basis of comparison would have been provided.

"The next class for the Lake George reformers to get after is composed of those who, for a price, allow the big signs to be erected and maintained on their land. Such folk thus add an often welcome amount to their scanty incomes, but it is money from which they can derive little real satisfaction, as they acquire it in a way that grieves all of their more enlightened neighbors and gives to everybody who passes the conviction that they are a rather poor lot, with no inclination at all to hitch their wagon to a star."

The Trustees of the Art  
 AT THE Institute have recently presented the following testimonial to Mr. Charles L.  
 CHICAGO ART  
 INSTITUTE HUTCHINSON in recognition of his splendid service as president of the board since the organization of the Institute:

"April twenty-seventh, Eighteen Hundred and Eighty-Two.—For two score years Charles L. Hutchinson, as president of the Art Institute of Chicago, has fostered it in his heart, developed it through his active mind, and carried its burdens during times of stress. Unselfish and devoted to public service he has been instrumental in building a center of culture, founding an institution dedicated to the arts, and one of the great museums of the world. We, his devoted friends, associated with him in this achievement for longer or for shorter periods, join in this public expression of our admiration and affection, together with our gratitude

for his vision and his accomplishments. April Twenty-seventh, Nineteen Hundred and Twenty-Two."

This expression of appreciation, which was signed by the twenty members of the Board of Trustees, is undoubtedly very gratifying not only to Mr. Hutchinson himself but to the many friends both of the Art Institute and the American Federation of Arts, of which he is first vice-president.

The loan collections of Martin A. Ryerson, Charles H. Worcester, William T. Cresmer, and L. L. Valentine, which were on view at the Art Institute during the summer months, afforded a rich field for the study of American art at its best. In addition to these collections the Institute showed six exhibitions of a dozen or so of the most typical canvases by Chicago artists. These included Pauline Palmer, who was represented by street and village scenes; Charles W. Dahlgreen and Albert Krehbiel, who showed studies from nature; Carl R. Krafft and E. Martin Hennings, the latter showing scenes from the Indian country of Taos; and Anthony Angarola, who represents the post-impressionistic school. Taking the six exhibitions as a whole, the conclusion might be drawn that painting in Chicago is in as satisfactory a transitional state as could be expected.

Among the many prominent lecturers who will speak at the Art Institute during the coming season are Mr. Dudley Crafts Watson, director of the Milwaukee Art Institute; Mr. Lorado Taft, the well-known sculptor, of Chicago; Dr. Frank Weitenkampf, of the New York Public Library; Charles J. Connick, the eminent maker of stained glass; and Mr. Earl H. Reed, Jr.,

and against a white background. They are obviously portraits of actual people.

Kilm has had special opportunities for the study of Indian life. In the fall and winter of 1920 he spent three months among the Blackfeet and was adopted into the tribe and given an Indian name. Later, going to the southwest, he lived with an Indian family of a Languma pueblo for several months, studying members of that tribe and also of the Aeoma pueblo.

A number of the subjects he presented at the Museum were Indian women, whose faces have a singular beauty and strength of character, and this is accentuated by the sculptural way in which the portraits are treated.

The San Francisco Museum of Art has been the recipient recently of two important gifts. Mrs. George A. Pope, wife of the president of the Museum, presented a rare example of the late seventeenth century French needle-point tapestry, the subject of which is "Veronica's Handkerchief." The piece was probably made by the nuns of one of the convents in France. It combines perfection of execution and composition with utter sincerity of its point of view, and in conception, as well as in execution, it affords an interesting contrast to the Flemish and French tapestries from the late Phoebe A. Hearst's collection installed in the Museum.

The other important gift has come through the generosity of Dr. H. B. Graham, who has presented a valuable painting of the primitive school, "The Entombment of Christ," which Director J. Nilsen Laurvik attributes to an unknown German master of the early sixteenth century. In this painting, the limp, lifeless figure of the Christ is being gently laid away in the tomb to which it has been borne by St. John, St. Joseph of Arimathea, and Nicodemus, attended by the holy women.

W. Langdon Kilm held an exhibition of portraits of SAN FRANCISCO American Indians throughout the month of August, in the San Francisco Museum of Art, Palace of Fine Arts. The work of this young American artist attracted keen interest, because of his faithful characterization of this rapidly disappearing race. Strength and simplicity give the keynote to his work, and his studies showed no trace of sentimental idealization.

The dark faces are strongly rugged, contrasted with the masses of solid color with which the artist has painted the costumes

The working plans and specifications for the new DETROIT INSTITUTE OF ARTS, designed by Paul Cret of Cret, Zantzinger, Borie and Medary of Philadelphia, has been received in final form. These plans and specifications have been given out to a number of contractors who have made bids for the work. It is



hoped that the actual building will go forward at once. This work would carry the structure from the foundation, which is already completed, through to the first floor level which will include the lower portion of the Theatre, Print Rooms, Study Rooms, Children's Section, Garden Courts, Smaller Auditorium seating about 450, and the Administration Offices.

During the summer, W. R. Valentiner, expert and adviser of the Detroit Art Institute staff, and Mr. R. H. Booth, president of the Arts Commission of the Detroit Institute of Arts, have been abroad. They have been studying the available art objects and purchasing for the Museum. Among the most important additions are sculptures of the Italian Renaissance, of Pisa, Sienna, Urbino and Venice. An example is that of the Duke of Urbino and a youth in relief on a lunette with the duke's family coat of arms in relief between them. The striking realism and naturalism of the duke recalls the painted portrait of this duke in Florence.

During the summer, the Detroit Museum of Art Founders Society has been conducting a campaign for an increase of members. At the present time the membership exceeds 3,900. Important gifts have been made by such persons as D. M. Ferry, Jr. The capital will be used, like the membership fees, for the purchase of works of art for the Detroit Institute of Arts.

The Detroit Institute of Arts has practically completed its schedule of special lectures by leading art authorities. This course will be given on Tuesday evenings during January and February. Any other museums desiring to procure speakers more easily could no doubt do so by conferring with the various museums in regard to such lecture programmes, and especially with Mr. L. Earle Rowe, director of the Rhode Island School of Design, Providence, R. I., who is the secretary-treasurer of Art Lectures.

R. P.

ART IN PHILADELPHIA Works by the members of the Philadelphia Art Alliance in the Summer Exhibition will remain on view until the latter part of October and will be followed on the 30th of that month by Illustrations by Mr. Thornton Oakley, including a number drawn for a book on the Pyrenees

written by Mrs. Thornton Oakley. Original designs for Christmas cards by craftsmen from all over the country and water colors by Leon Baskin will also be shown at the same time. The Annual Exhibition of oil paintings will be from November 20 to December 17; Christmas exhibition of smaller works by members December 11 to January 1 with books of the year. From January 2, 1924, to February 1, prints by the foremost print makers of America; February 2 to 26, illustrations by Elizabeth Shippen Green Elliott, prints by Margery A. Ryerson and oil paintings by a group of Philadelphia artists; March 1 to 30, Crafts, and April 1 to 30, works of the Water Color Club of Philadelphia. The galleries have been rehung with monkscloth, repainted, and newer lighting system installed. These are the only galleries in Philadelphia that hold continuous exhibitions open day and evening throughout the year. Discussion upon the questions to be taken up and upon a proper title of the organization, known so far as the "Philadelphia Congress of Art," will be resumed at the next fall meeting, date not yet announced. Among the purposes of the "Congress" are stimulation and fostering artistic ideals by bringing before the public information of current achievement in all branches of art, protesting against that which is inartistic, and offering constructive suggestions to the end that Philadelphia may assume its rightful place as a national art center. Questions to be discussed include the construction of the Art Museum in time to house certain collections and whether action by the "Congress" is advisable; shall the matter of the Sesqui-Centennial be taken up; protest against the billboard nuisance; inartistic public statues and monuments; the Zoning Laws; improvement of the dramatic situation; music in the public squares, and various other subjects equally urgent. The Organizing Committee is composed of Mr. John F. Braun, president of the Art Alliance, as chairman, Mrs. E. A. Watrous, Mr. Andrew Wright Crawford, Mr. Herbert Pullinger, Mr. Huger Elliott, Mr. Walter Karcher, Miss Mary Butler Mr. Thornton Oakley, Mr. Arthur Judson, Mrs. Edward W. Biddle and Miss Clara R. Mason, secretary. Letters have been sent by the committee to the Mayor, the Chairman of Finance Committee of Council and to President of the City

Council urging that funds be appropriated for the completion of the Museum of Art. Announcement through the public prints has been made that, after much litigation concerning the intention of the will of the late John G. Johnson, the pictures of his superb collection are being installed in his former residence in South Broad Street. The character of the locality has changed very much in recent years from that of a residential to a commercial district given over to retail trade, yet it could not be said that there should be very serious obstacles to the presence of an art gallery there in rather incongruous surroundings. It might do much good missionary work. The first Collective Exhibition in Philadelphia of Art Needlework by resident Italian women has been on view during the summer months in the galleries of the "Cenacolo Leonardo da Vinci" on South Broad Street opened last season with an exhibition of paintings and sculpture by resident artists of Italian birth or parentage. The programme for the coming season includes, besides exhibitions of the plastic and graphic arts, musical features and evenings devoted to Dante and the Italian Cinq cento period of Renaissance Art and literature.

Through the courtesy of Mrs. Edward T. Stotesbury of Whitemarsh Hall, Chestnut Hill, the members of the Fellowship of the Pennsylvania Academy who paint out of doors will be granted the privilege of painting in the beautiful gardens of the residence during the summer and autumn.

E. C.

#### THEATRE ARTS

The Inter-Theatre Arts Incorporated, an organization which began its career a little over two years ago with a studio in the Art Center Building, New York, has recently moved to the new art colony in Cherry Lane, there to continue and enlarge its activities, using the little studio adjoining the studio for dramatic productions. This group of artists, playwrights, producers, musicians and players has in its short career accomplished valuable creative work in the production of new plays, the designing of costumes, scenery and stage lighting, and has also been instrumental in introducing players of real talent to the New York stage. During the season of

1922-23, it conducted a most successful school of production and direction of plays and produced a number of one-act plays at the Little Theatre with a notable cast. An interesting programme is planned for the coming season, which will include first a bill of one-act plays and later longer plays by Claude Habberstad, Jane Dransfield and Harry Wagstaff Gribble. In addition, the School of Training for Little Theatre Workers will be carried on, including training for dramatic direction and the various phases of technical production. Among the officers and those interested in the school are Elizabeth B. Grimbail, president and producing manager, Walter Prichard Eaton, Madam Alberti, Kenneth Macgowan, Henry Stillman, Mabel Hobbs and Helen Ford.

In this connection it is interesting to know that in far-off Manila a toy theatre is being successfully conducted under the auspices of those who are interested and trained in the theatre arts.

#### ART IN MISSOURI

Thirteen oil paintings by L. S. Parker of the new Missouri capitol building at Jefferson City and one of "Brangwyn at Work" were placed on exhibition at Columbia, Mo., in the University of Missouri library this summer, to remain until after the opening of the fall term of school.

The artist, also business man of Jefferson City, in a lecture to the public just after the exhibition was placed, said that he expected to paint still other pictures of the capitol.

The paintings of this building, with its site which Bayard Taylor called the most beautiful location for a building that he had seen in his travels, express widely varying themes. The points of view and atmospheric and seasonal conditions that help to give individuality to the canvases are indicated by the titles: "Moonlight," "Day's End," "Departure of Winter," "After the Rain," "Autumn Morning," "December," "Ware's Creek," "Moonlight on the Missouri," "The Missouri Acropolis," "Morning River Mist," "Town Gardens," "Sunset on the Missouri River," "Daybreak."

The theme of "The Missouri Acropolis" is especially interesting: the capitol, epitome of the state's government, gleams back of a foreground of business and residential dis-

trict that represents four elements in the state—homes, commerce, manufacturing and churches.

The painting called "Brangwyn at Work" is a close view of part of one of the Brangwyn decorations. Mr. Parker painted this while the scaffolding was up before the decorations and from photographs of Brangwyn depicting the artist as he might have stood while painting the great figures of the bridge-builders.

A feature of the Missouri State Fair, held at Sedalia the latter part of August, was the Fine Arts exhibit, which attracted wide interest and attention. More than one hundred and fifty entries were shown in the four sections for art work—professional painting, student work, handicraft and industrial arts, and artistic photography. There were nineteen oil paintings in the first class, Kathryn Cherry of St. Louis receiving the first award, and Oscar E. Berninghaus second. In the student class the works entered by the students of the Kansas City Art Institute took all three prizes for oils. Fifty poster entries also attracted much interest during the exhibition. First and third prizes were won by E. B. Jackson and Byrel Haley of Kansas City, and Florence V. Cox of Sedalia was awarded second place. Other exhibits were in leather work, textile design, water color, pen and ink drawing, and pastel.

#### ITEMS

The John Herron Art Institute of Indianapolis has received from Mr. Walter L. Milliken a munificent gift, to be known as the Mary Milliken Fund, by means of which the Museum is to purchase from time to time for its permanent collection the best water colors which are brought to its notice. The first painting of this new group was presented to the Institute by Mr. Milliken with the fund. It was highly valued by Mrs. Milliken and is a mid-autumn scene, the work of William Forsyth.

The Art Association has also received, as a bequest from James E. Roberts, \$95,000, to be used in the purchase of paintings in oil or water color. This is the largest benefaction which the Art Association has received since the bequest of John Herron, and is particularly gratifying, coming, as it has, unexpectedly.

The National Gallery, of London, purchased recently at public auction a painting by Gainsborough, a portrait of two of his daughters. It has, moreover, received as the gift of Sir Phillip Sassoon, a picture representing the "Legend of Saint Augustine," dated 1623 and attributed to Jacques Callot.

Arabian art, of which we hear comparatively little, was brought into well-deserved prominence at the exhibition, "The Arts and Handicrafts of Palestine," held at the Imperial Institute in London recently. This famous art of the Arabs throughout the centuries proved one of the most interesting features of an interesting and unusual exhibition, which was organized under the auspices of the Pro-Jerusalem Society.

Camille E. Grapin, a distinguished architect of France, has been appointed Professor of Architectural Design at the Carnegie Institute of Technology, Pittsburgh, for the coming year, according to an announcement from President Thomas S. Baker.

Mr. Rudolph Weaver, A. I. A., has recently resigned from the State College of Washington and has become University Architect and Professor of Architecture in the University of Idaho, Moscow, Idaho.

The Artists of New Mexico, a comparatively recently organized society, held an exhibition of their work at the Los Angeles Museum from June 6 to September 10. The collection comprised fifty-three paintings, and the artists represented were F. G. Applegate, Jozef Bakos, Gerald Cassidy, Fremont F. Ellis, William P. Henderson, R. Vernon Hunter, W. E. Murk, Willard Nash, B. J. O. Nordfeldt, Sheldon Parsons, Warren E. Rollins, Olive Rush, Will Shuster, John Sloan, and Carlos Viera.

The Museum of New Mexico at Santa Fe will show during Fiesta Week the Tenth Annual Exhibition of works by the Taos Society of Artists, which comprises this year thirty canvases, two more than were included last year.

The Worcester Art Museum is showing during October the usual exhibition of works by local artists.



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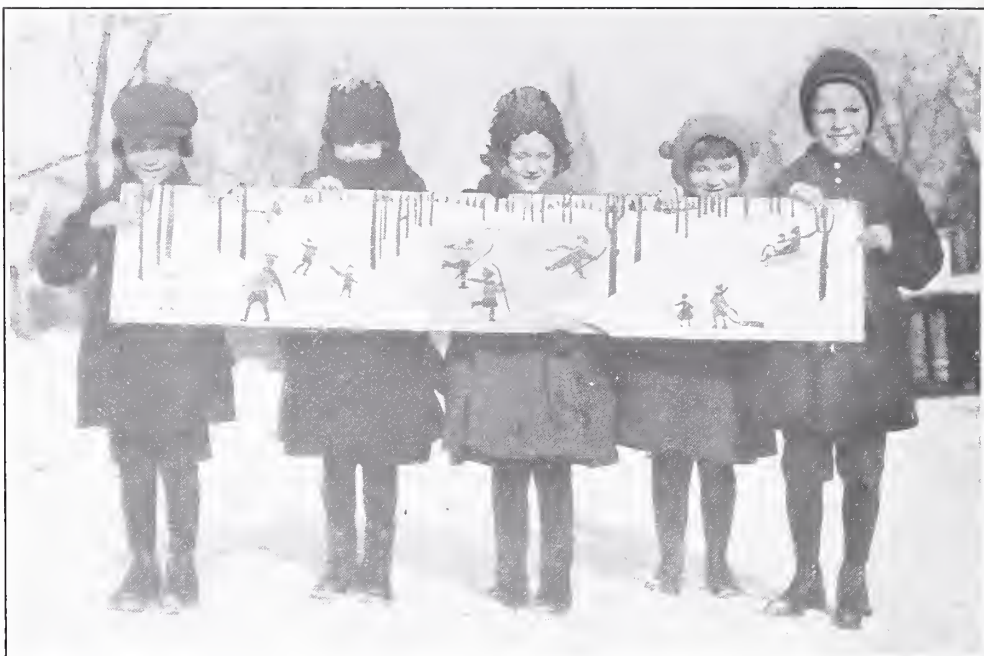
## THE AMERICAN FEDERATION OF ARTS

Bulletin—November, 1923

### TRAVELLING EXHIBITIONS

Paintings lent by the National Gallery of Art.....	Peoria, Ill.
Paintings lent by the Metropolitan Museum of Art.....	Memphis, Tenn.
Paintings, Miniatures and Small Bronzes by Members of the National Association of Women Painters and Sculptors....	Wichita, Kan.
Paintings by Western Artists.....	Elmira, N. Y.
Paintings and Drawings by Members of the Louis Comfort Tiffany Foundation.....	Erie, Pa.
1923 Water Color Rotary.....	Grand Rapids, Mich.
Wood Block Prints.....	Rochester, N. Y.
Senefelder Lithographs.....	Washington, D. C. (Smithsonian Institution)
Helen Hyde Prints.....	Newport News, Va.
Helen Hyde Prints.....	Sweet Briar, Va.
Prints for the Home.....	New York City. (Russell Sage Foundation)
Medici Prints.....	Jackson, Mich.
American Handicrafts.....	Manchester, N. H.
Printing Exhibit.....	Oxford, Ohio. (Miami University).

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# IN THE NEW YORK GALLERIES—NOVEMBER

The galleries in New York are bestirring themselves for the new season, which is being marked by the opening of several interesting exhibitions.

The Art Center building this month houses no less than six exhibitions. From the first of the month to the seventeenth, illustration gardens by Beatty and Beatty, landscape architects; November 1 to 15, painted furniture shown by Mrs. Frederick Doyle; November 19 to December 19, work by the members of the Louis Comfort Tiffany Foundation; November 1 to 15, a memorial exhibition of paintings by George Varian; November 17 to 30, mural decorations by Eloise Howard; November 17 to 30, paintings by Mrs. Henry E. Tuttle.

The Kraushaar Galleries are holding a notable exhibition of etchings and lithographs by Daumier, Forain, and Toulouse-Lautrec. The work of the latter two being derivative from Daumier, the three, for all their wide differences of expression, look well together and make an exhibition that has a certain unity. The etchings and drypoints by Forain include a group of etchings of religious subjects which were shown in the special exhibition given him by the Salon in honor of his admission to the Institute. He uses the etching needle with the same sweeping stroke that he does the pencil in his cartoons. The lithographs by Daumier are all very good impressions. The group by Toulouse-Lautrec include a number of lithographs printed in color.

From November 5 to 17 the Milch Galleries are holding a memorial exhibition of the work of William Gedney Bunce. Twelve water colors are included with the oil paintings. Many of his best known Venetian scenes can here be viewed once again. The same gallery will show from November 19 to December 1 water colors by Walter Palmer and Palm Beach Doorways and Gardens by Caroline van H. Bean.

At the Ferargil Galleries the early part of the month some twenty landscapes by William Lathrop are on view, while from November 15 to December 6 paintings of gardens will be shown under the auspices of the Garden Club of America.

The Montross Galleries hold an exhibition of figure and landscape paintings in oil and water

color by Oliver Chaffee. Mr. Chaffee studied and long resided abroad. From November 12 to 24 can be seen the work of H. Varnum Poor—paintings, drawings, pottery. Mr. Poor studied painting abroad and on his return became interested in the study of Cretan pottery in the Metropolitan Museum. He was inspired to establish his own kiln and try modern pottery making and here are the interesting results of his experiments.

The Macbeth Galleries show a group exhibition of the paintings by J. Alden Weir, Theodore Robinson, Emil Garlsen, from October 30 to November 19.

The New Gallery will open this season with an exhibition of the work of Boris Grigoriev. Mr. Grigoriev is coming to New York to execute a number of portrait commissions already arranged for. Though this is his first visit to this country, his work is not unfamiliar here, since some of his paintings were shown in the exhibition of Russian art held by the Brooklyn Museum last season and the Worcester Museum owns the portrait of his son which was purchased from that exhibition.

The Metropolitan Museum will continue the special exhibition of rugs and the exhibition of contemporary etchings and will open one new exhibition in gallery H 11 of Chinese paintings.

Owing to the late return of a number of prominent art dealers the opening exhibitions at their galleries were not organized at the date of our going to press, and notice of these galleries is therefore omitted.

Paintings of Provincetown by Donald Witherstine, a pupil of George Elmer Browne's, will be shown the first part of this month at the Babcock Galleries. Following this exhibition there will be one of water colors by William H. Crossman.

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NOVEMBER, 1923

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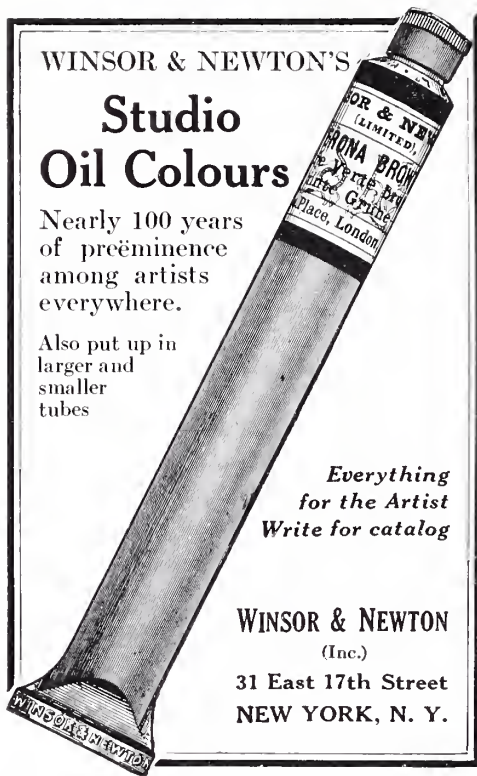
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## THE QUEEN OF THE BELGIANS

A PAINTING

BY

M. JEAN McLANE

NATIONAL GALLERY OF ART

# THE AMERICAN MAGAZINE OF ART

VOLUME XIV

NOVEMBER, 1923

NUMBER 11



TRANQUILLITY (A Photograph)

LOUIS FLECKENSTEIN

## THE CAMERA AS A MEDIUM OF ARTISTIC EXPRESSION

BY LOUIS FLECKENSTEIN

*Illustrated by Photographs by the Author*

**P**HOTOGRAPHY as a medium of art expression has been abundantly in evidence in recent years. Art museums throughout the country are welcoming the newest of the arts, many of them including an annual photographic salon as a regular feature of its program. The widespread interest in these exhibitions attests their popularity, which is but natural, since the camera is so extensively used and the desire to make better pictures is felt by all.

Aside from its commercial usages, the

camera, or kodak, by reason of its popularity as a pastime, has been the means of stimulating the art spirit and given an impetus to all branches of the arts. This result may be noted by the increased attendance at the picture galleries, in the formation of clubs, and the increasing demand for art literature. The desire to make pictures is an inborn trait, but not many have the stamina to stay with it when once they begin to realize that success involves many years of patient study and practice. Drawing is taught in

all the schools, and the ability to draw correctly is the prime essential of the painter. The photographer requires no such tedious preparation—nothing more than the simple knowledge of operating a piece of mechanism properly. Schools are teaching photography now, for it is a recognized fact that students in either branch work precisely along similar lines in applying art principles to their work, although the technique is wholly different. The painter draws and the photographer presses a button. Because of this fatal facility to make pictures automatically, a great storm of protest swept over the art world some years ago when the devotees of the camera had the effrontery to proclaim photography a medium of artistic expression. So it would appear on the surface. Art is a relative term and implies, not the doing of a thing, but the way it is done. Artistic qualities are matters of degree rather than of kind and, consequently, all human activities are capable of being elevated, more or less, to the dignity of an art. Adopting the profession of an artist, or the mere daubing of paint on canvas, does not make the artist. Nor does the pressing of a button and producing an enlarged photograph, simply by following the printed directions, make the artist. Such pictures are merely photographic records and distinguishable from the artistic photograph because they are all alike. If photography had not advanced beyond this stage, its claims as a medium of artistic expression would have been groundless. A visit to a photographic salon will convince the most skeptical. One does not think of them merely as photographs but will find in them the same aesthetic qualities of beauty that are found in the works of the masters; above all, an individuality of treatment that is unmistakable, and the regular visitor to these yearly exhibitions can readily pick the names of the masters of photography without reference to the catalog.

In what manner may a photograph express individuality? Precisely as a painting does. The painter adopts certain mannerisms, expedients, or eccentricities, a favorite color scheme, or a definite technique that characterizes his work. The photographer likewise adopts certain expedients that involve a good deal of individual dexterity. He uses pigments in his gum prints and inks

in his bromoils, and these must be applied with brushes held in the hand. True, he does not draw the image by hand as does the painter his outline, though he must control that image with his mind and with his lenses, and he shades and lightens and in divers ways asserts his individuality on the finished print. Like the painter, he specializes, and he is never satisfied with his work but is always trying out a new lens or an improved type of camera and experimenting with every known expedient in his effort to realize his ideals.

At a photographic exhibition one frequently hears such remarks as "Are these photographs?" and "They must be copies of paintings" or "They don't look like photographs," and so on. That is where the difference comes in between art and the commonplace. Not that the photographer is trying to imitate the painter. What he succeeds in doing is to portray nature in monochrome, to give to objects some semblance of their texture, to preserve tone values and correct perspective. There is tone everywhere, in sky, on water or the driven snow, just as it is in nature, and *not* as shown by the usual photograph—a blank expanse of white paper. But not only is a very high order of technical excellence necessary; the pictorial content must also be far above the commonplace. Pictures abound everywhere but the photographer must cultivate a different viewpoint for his compositions than that of the painter. The latter works for color, which is the principal charm of his pictures. In a photograph color may only be suggested by its relative tone value, and form alone must be considered. The many preparatory years necessary for the painter to delineate form and color are obviated by the ready facility of the camera to register the image automatically. Thus the photographer needs only to cultivate the faculty of observation—the pictorial sense—which he does to a high degree. He is ever on the lookout for pictures, a keen student of nature, and frequently a far more discerning judge of art, pure and simple, than the painter.

As may be surmised, the annual photographic salon attracts a prodigious number of entries from far and near, constantly augmented by new aspirants for salon honors, but with only a few new names of



those who have won the coveted honor to appear in the catalogue. One would naturally think that a mechanical process so extensively popular as the camera, and which

evidence whatever of "personal artistic feeling and execution" which the entry form expressly states as essential to eligibility. What is the meaning of this phrase?



IN NATURE'S GARDEN (A Photograph)

LOUIS FLECKENSTEIN

has overcome the prejudice and opposition of artists and critics to being classed as a medium of artistic expression, would overwhelm the exhibitions with an avalanche of photographic masterpieces. The avalanche arrives, but the masterpieces do not. True, there are many very excellent and highly interesting photographs sent in, but they are nothing more than photographs. No

It means that photographs made after a given formula are all alike, whether made by an individual or by team work in a commercial studio. They may be technically perfect, but they lack the refining personal touch of the individual. They are cold and formal. There is no expression. An accent here and a suppressed detail there would make all the difference in the world. The

sympathetic interpretation of atmospheric quality must be expressed. The motive must not be lost sight of. The lens, plate, chemicals and paper are all subject to a

medium that will render delicate tonal gradations. The photographic jury is not influenced in their selection of pictures by the medium employed, whether it be



PLAY OF THE WINDS (A Photograph)

LOUIS FLECKENSTEIN

certain control by the operator, although by far the most important step is the medium selected for the final print. This is important only in so far as it may best meet the requirements of the subject in hand. Different subjects require different treatment, as, for instance, a landscape with broad masses may be better suited to the gum process than a portrait, which requires a

bromide or bromoil, gum-bichromate or chloride, a carbon or an oil transfer or a plain silver print. All that is lost sight of if the photographer has succeeded in expressing his point of view, which is only possible through a sympathetic rendering of the harmonies that pervade all nature and awaken a responsive chord in his fellows.

By far the largest proportion of rejected

photographs at a salon have lost out through not complying with the terms of eligibility in that they lack individuality. Many are uninteresting because their makers have not

read by the ambitious student whose faculty of observation may be faulty and who may be in doubt as to what constitutes good composition. He should also look to



BENEATH THE WILLOWS (A Photograph)

LOUIS FLECKENSTEIN

cultivated the faculty of observation. Faulty technique is another common error. All these are hopeless. It is difficult to point out a universal remedy or to lay down a set of rules whereby one may become an artist. Ruskin has said that it is impossible to give rules which will enable you to compose, yet his "Modern Painters" and "Elements of Drawing" may be profitably

the focal length of his lens as well as to its suitability for pictorial purposes. It is also well to bear in mind that the proper lighting of the subject is of prime importance in a photograph, and the negative, when developed, must preserve the delicate gradations. The latter is a simple matter, but its importance is generally overlooked although every textbook teaches it. It is





FAMILY DIVERSIONS (A Photograph)

LOUIS FLECKENSTEIN

this: *Expose for the shadows; develop for the high lights.* The prevailing notion seems to be to do just the opposite, resulting in under exposure and blocking up of the highlights by forcing the development. Such a negative is worse than useless for pictorial purposes. The enlarger plays another important part in the process, for prints by projection have a much more pleasing quality than those printed direct from the negative, even if made in the same size as the negative. The projected image has a roundness and atmospheric quality, or depth, that the contact print does not possess, and this quality is more noticeable in proportion to the size of the enlargement.

The enlarging process also permits the operator to exercise much of his ingenuity in shaping the quality of his print, and whatever dark-room secrets one may employ, it may confidently be asserted, it is at this stage of the process that the individual begins to assert his personality. Photography up to this point is purely mechanical with most practitioners, yet there are many of our best known pictorialists who have been able to master every step so thoroughly that they have held their own at the top. It cannot be denied, however, that the control processes in the hands of the expert, have wielded a noticeable influence in impressing the claims of photography as a fine

art, possessing as they do an inherent quality and charm peculiar to the process and impossible of attainment by the older methods.

Remember, also, that true art is never commonplace. Not only must you do

your work well, but as well as you possibly can do it, working on beyond the point of mere efficiency, not because you must, but for your own satisfaction. Whoever has this love for his work in his heart has the artist soul, and is, in however low degree, an artist.

## THE DESIGNER AT WORK IN THE MUSEUM<sup>1</sup>

BY RICHARD F. BACH

Associate in Industrial Art, Metropolitan Museum of Art

THE EFFORT to reconcile two philosophies often results in the discovery that both are right. Such discoveries invariably have postulates without which they are meaningless, and it is the postulate which gives them a local habitation and a name. Thus, we quote one philosopher to the effect that there is nothing new under the sun, and another that each turning blade of humble grass is the newest thing under the sun. They agree, to be sure, as soon as we discover that one refers to principles, the other to details. The screw of Archimedes was nothing more than the application of a principle; so is the modern steam turbine. Throwing them together and evolving a theory, we can agree with the first of our philosophies; considering them separately as inventions, we must hold with the other.

While the modern designer for the industrial arts may have but hazy notions of Aristotle and Lucretius, and Archimedes may figure in his mind as the inventor of the steam turbine, he brooks no such uncertainties with regard to the materials at his command, the means for their manipulation, and the market he must serve. It is the motive alone which is the real problem for the practised designer.

It is here that he, perhaps unconsciously, also discovers that his newest ideas are old, while the oldest forms may hold, for his task at the moment, an alluring novelty. When the designer's findings in this direction have taken their place among the axioms of his professional life, his progress is easier. For he will then have learned that to cherish the work of his masters of

past times means that he must use them for study, not for imitation, except in so far as he may imitate them in practice for himself, believing, with the modern psychologist, that corrected practice makes perfect. And, further, he will have learned that a thousand variants of a pattern, though derived from but one flower, may offer a thousand novelties, while still subscribing to the same world-old principles of pattern construction or organic growth.

With such precepts to guide him, the capable designer comes to the Museum as he would go to a library, or even as he would go to nature. He is both fortified and controlled by the machines and other tools that execute his design; he is commanded by his market, which means the collective public expression of a desire for design of a certain type specified through a number of channels, such as the periodicals, the politics of the moment, an outstanding discovery like that in Egypt, and the requirements of the distributors or outlets for the finished material, namely, the stores and their buyers.

The design he seeks is to him an indefinite thing in most cases; it represents a trend, a gathering emphasis; it is smoke rather than fire. Yet somehow, guided by the pulse of time, the fever of interest, the color of opinion of both merchant and manufacturer, whose ends the designer seeks to meet, he can arrive at a diagnosis which in the generality of instances is right—or with skill can be made so.

It is logical that under such conditions the designer should seek aid on the basis of

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facts, meaning, in this case, the interpretations arrived at by other designers when trying to satisfy the demands of their own time. Not that their solutions should for

occur not so much in the reasoning to be followed as in the details of execution or of selling, or in the insistent call of a special interest.



SILK DAMASK DESIGNED AFTER STUDY OF ENGRAVINGS OF ORNAMENT BY PILLEMENT  
SHOWN IN SEVENTH ANNUAL MANUFACTURERS' AND DESIGNERS' EXHIBITION—METROPOLITAN  
MUSEUM OF ART. COURTESY OF MARSHALL FIELD AND CO.

him be immediately available, but rather that they should lend the inspiration of example. Like them he is working within inexorable requirements. The craftsman of old was no more a free agent than he is, and in both cases success depends upon the nice adjustment of fine, new designs to an ill-defined public demand. The differences

For instance, there may be a steady trend toward French feeling in design, or toward Oriental motives. Designers sense it and anticipate it; there may be materials actually in work, being made ready to put on the market at the time when mereantile prescience predicts that this trend will take the form of ready response to motives ex-



pressing it. Suddenly is announced a discovery of fabulous artistic worth on the other side of the globe; a king hitherto but a name in Egyptian archaeology arrives upon

rush, this vogue, too, will generate a momentum so great as to destroy its equilibrium. Yet the designer has no alternative.

To be sure, Egyptian things had been



CRETONNE DESIGNED AFTER STUDY OF ENGRAVINGS OF ORNAMENT BY PILLEMENT

SHOWN IN SEVENTH ANNUAL MANUFACTURERS' AND DESIGNERS' EXHIBITION—METROPOLITAN MUSEUM OF ART. COURTESY OF MARSHALL FIELD AND CO.

the front page of the morning paper. There is an immediate wave of popular interest in all things Egyptian. French and Oriental influences are swamped in the tidal wave of Egyptian. The designer must about face; whatever he may have in work is for the moment valueless; Egyptian becomes the order of the day. Like any other sudden

made in many industries before this furore came, but there was no stimulus to public interest to make the demand general. Yet seen in perspective this vogue will not fill more than a second of history; it will not leave an indelible impress upon our artistic progress; it cannot express our real character as a nation. What can we gain from it?

Of what good will it be to the designer? We and he will learn more about the Egypt of old and the splendid artistry of her craftsmen; we will add an Egyptian side to our interest in history; and he will find in the Egyptian types of design new expressions of these same principles that so often seem inadequate to his mundane needs or to have lost fertility, when really just such a prod was needed as these excavations gave him.

These are but reflections along the way, yet they indicate the designer's point of view in his use of the Museum. If he copies, he is lost and the Museum is the first to tell him so. If he studies the best results of his predecessors, he is of the coming kingdom; if with incompetent enthusiasm he rushes forth into fields untrod and flings tradition to the winds, he may be a genius, but more probably he will be a fiasco. Design, like other human efforts, succeeds when it masters adversity. Adversity here is the process of production, the limitations of material, the idiosyncrasy of public demand, the gradually waning ignorance of both middleman and consumer. Too many have believed that art thrives best when the artist is unfettered. No doubt, but the standards it achieves in this way must for us in great measure be false. The designer of industrial arts, whatever his present shortcomings in the light of theoretics, sets a saner standard, because it is akin to the life he expresses. Let us judge him in this light, remembering that he is meeting our demands, which may be no more than a moment's fancy, and he will not always seem the incompetent.

See his results, in terms of these findings, in the two illustrations herewith. Here are two fabrics produced at the same time in unrelated factories but under requirements from the same selling control. One is a silk damask, the other cretonne; one woven, the other printed. They are the work of different designers. Yet both were developed on the basis of study of the collection of engravings of ornament by Pillement in the Print Room of the Museum.

These materials became possible because of a trend in public buying to meet which the Pillement engravings offered distinct advantages. The results are interesting to us here not only because of this phase of the

designer's effort, but also because of the lines followed by the ideas he used from Pillement to the modern fabric. The cretonne, produced by a printing process, quite closely recalls certain floral motives left us by the French designer in his prints, produced by a similar process. Yet the details of production are in no way identical in method, nor was the purpose of the design the same from the standpoint of its use. The materials, of course, were entirely different. Add to this the comparative picture of the engraver at work by himself without regard to the ultimate application of his design, and the modern designer at work at the Museum finding in the engravings motives adaptable or usable in a mass-produced curtain material to satisfy unknown consumers thousands of miles away, and we note again that the truths of the world are old but must be constantly expressed anew.

Compare now the other fabric, the damask, with the cretonne. Here the technique of weaving, represented in this instance by the most complicated mechanism to be found in the industrial arts today, has made certain demands upon the designer which the printed goods avoided. He now deals with a pattern obtained by the interweaving of threads of different materials, or of different colors, or of both. The whole design is made in one journey through the loom. In the cretonne the whole pattern was accomplished by one journey through the printing machine, but each color appearing in it actually meant in detail a separate printing of the goods. While the cretonne closely resembles the originals though not in any sense duplicating them, the damask bears no such resemblance at all. To be sure, modern weaving processes could easily have duplicated the Pillement pattern in its finest details. The point is that the designer did contribute his own spirit and ability to his findings—wherein lies the whole secret of museum use by the industries.

Originality does not mean novelty, except in a derivative sense. At the same time the fabrics we illustrate do contribute originality, without loss of novelty, without loss of design; it is that originality which recognizes the past and advances on the basis of its findings, without imitation.



Courtesy of the Chicago Art Institute.

THE STORY OF ULYSSES

DIDO-MASTER

## CASSONI

BY G. E. KALTENBACH

Museum Registrar, Art Institute of Chicago

THE ORIGIN of suitable receptacles in which to place for preservation objects of value to their owners is as old as civilization itself. Such boxes—which may well be called the first ancestors of modern furniture—are mentioned in all the literatures of civilized peoples. There are examples reproduced on monuments, in papyri and illuminated manuscripts all along the centuries. It is easy to understand the extreme favor in which they were held, considering the many uses to which they could be put. We have records of such rectangular boxes being used as cradles, clothes closets, shrines, as containers for books, records, documents, as hope-chests, marriage troves, treasure chests, linen presses, flour bins, meal troughs, as prisons or coffins, as benches or tables, yes, even as a convenient instrument of execution of some particularly unwelcome “friend” or relative by the grace of “voluntary accident,” so frequent in early times. To give an idea of their wide dissemination, it may be recalled that the inventories of kings and nobles are replete with mention of chests. Typical in that respect are the inventories of Charles V of France (1380), containing 30 “coffres,” while that of the Princesse de Rohan (1497) makes mention of 116. The invention of *painted* “coffres” seems to have been made in Italy, and such receptacles were *there* called *cassoni*. Everyone from the princes to the peasants, whether secular or ecclesiastic, possessed *cassoni* of varying

value, and the custom has continued to a certain extent down to our own day.

The classic period for this piece of furniture is, however, the Trecento, Quattrocento, and first half of the Cinquecento, after which painted *cassoni* were more and more supplanted by carved chests, of a generally far heavier type, which could not be compared in variety with those of earlier times. The painted *cassone* interests us therefore far more than its later form, because it reveals the true character of the people with whose everyday lives it was so intimately connected, and it gives us a truly delightful picture in its freshness and amusing spontaneity. Here we feel, as it were, the breath of the early Renaissance with its exceedingly sane and creative impulses.

*Cassoni* vary in form and size. Habitually rectangular boxes more long than deep, their length must have been determined originally by the length of the bride's dresses, since they must be placed within uncrushed, whereas its depth must not exceed convenient reach of the seeking arm.

*Cassone*, plural *cassoni*, means just “big box.” The name has gradually come to be restricted to the painted chest. The majority of painted *cassoni* were used as bridal chests, and this explains their festive and agreeable decorative character. The *cassone* was placed in the house near the bride's bed, no matter how elaborately it was adorned. The bedroom of that age was considered first in importance of all the





*Courtesy of the Chicago Art Institute.*

SUSANNA AND THE ELDERS

OWNED BY MARTIN A. RYERSON, ESQ.

JACOPO DEL SELLAJO

rooms in the house, containing, as it did, the cradle of the coming generations. That the cassone was placed there will explain to a great extent the use of love scenes and allegories as prevailing motifs in decoration. By far the majority of these were borrowed from the antique—from subjects which lent themselves so well to those delicate allusions lovers would appreciate. Here was a place where the newly discovered world manifested by the humanists, could come to expression.

. . . The beauty of their inner content, the deeply human sentiment of such antique stories found the world of the Renaissance, as it burst its ecclesiastical fetters, gratefully responsive. The remaining subjects are taken from Boccaccio, Petrarca, Dante; the Biblical stories of course by no means being excluded, together with all the legends

woven from and around the Scriptural data. With the long panels thus occupied, it left the head and foot pieces or the posts free to receive the "arms" of the owners, and custom usually demanded the man's to occupy the right, the woman's the left side. Often arms of the city where they resided would be introduced somewhere, while the inner walls of the cassone were often decorated with pictures, the character of which was no outsider's concern. Often two cassoni were treated as pendants, and at times the whole room decorated with panels similar to those of the cassone.

Now for the artists who illustrated the cassoni: They were for the most part "artisti ornamentali" (ornamentalist) and "pittori di casse," (painters of cassoni). There were, however, a great many of the



*Courtesy of the Chicago Art Institute.*

SUSANNA AND THE ELDERS

OWNED BY MARTIN A. RYERSON, ESQ.

JACOPO DEL SELLAJO

better known artists, who themselves painted cassoni, and many of these panels have been preserved to this day. Bartolommeo di Giovanni, Jacopo Sellajo, Paolo Uccello, Giuliano Pesello, Pesellino, Pollaiuolo, Benedetto Ghirlandajo and even Botticelli and Filippino Lippi are known to have painted such panels. Archives give us the names of a bevy of minor painters who did a great deal of such work, using either their own compositions or copying paintings and drawings of their better known masters. We mention only a few: Michele di Giovanni, Andrea di Domenico, Giovanni da Rovezzano, Margaritone d'Arezzo, Timoteo Viti, Franciabigio, Bacchiacca, Nicola Ricci.

The Art Institute of Chicago has on loan several cassone panels belonging to Martin A. Ryerson. Two panels (21 $\frac{1}{4}$  by 51 $\frac{1}{2}$  inches), coming from the Trotti collection, are attributed to Jacopo del Sellajo, a Florentine painter who lived 1441-2-1493, and by Schubring to Ghirlandajo's atelier (possibly Cosimo Rosselli). They represent two episodes of the story of Susanna and the Elders, a theme which, for obvious reasons, was a favorite with the people of that time. One of the panels (in two parts) describes the scene of the Elders' attempt, followed to the right by the trial and sentence of the accused before the tribunal of the unjust judges themselves, while the other—a kind of triptych—represents young Daniel arresting the escort leading Susanna to the place of execution. In the middle part the judges are seen implicating themselves with their answers and receiving sentence from Daniel, and they suffer death by stoning in the portion to the right. It is impossible not to call attention to the extremely beautiful and decorative character of the landscapes occupying the backgrounds of both these panels. In both we have a stream winding between gently curving hills and on its farther bank a medieval city with its turreted profile, much like some modern battleships. The stiffness of the garden is offset by the delicate grace of the young trees in new leaf, the set decoration of the town by the dancing caravel in the harbor. How cleverly and convincingly the artist has divided his space, and it never occurs to us to protest our modern desire for unity of time in the action.

The colors are subdued, as if rather to

suggest than impose the conclusion of virtue's final reward. There is in the Roscoe Museum, Liverpool, a panel much like this one which may be by the same artist.

The other cassone of Mr. Ryerson's is much more amusing than the last, and we can imagine the children who saw it first in their parents' room delighted over the antics of the heroes portrayed. It represents the adventures of Ulysses in which Penelope, the shrewd and kindly, ever industrious lover-wife, plays after all the most glorious rôle. This panel is attributed by Schubring to the so-called Dido-master. Really the wealth of material leaves the panel less crowded than would seem inevitable, although there is matter there for half a dozen panels of the size: Polyphemus, Sirens, Kalypso, Leukothea, Nausikaa, the feast with Demodokos at Alkinoos', Eurykleia, and Penelope are some of the characters easily recognizable here. Rather fortunately, there was no room for Circe, which may not have been a very welcome theme with Penelope. There is a rather interesting use of gold in this particular panel and the whole effect seems to our mind more decorative than pictorial. This piece was once part of the Boehler (Munich) collection.

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The collections of the Cleveland Museum of Art have recently been enriched by three important paintings, one a Dutch interior by Walter McEwen entitled "The Ghost Story," the gift of Mrs. Edward S. Harkness, which was awarded the Deuxieme Medaille at the Paris Exhibition of 1889. The other two paintings were purchased from the Third Exhibition of Work by Contemporary American Painters which was held at the Museum during June. They are "The Park—Winter," by Leon Kroll, and "Rosa Mystica," by A. Vincent Tack, both excellent examples of these artists' work. The former is a representation of a wintry day in Central Park, with skaters dotted over the lake and upon its banks; while the Tack painting is an idealization of the Virgin Mary, seen descending from heaven on a cloud, while back of her on either side are dimly seen hosts of adoring angels. The Museum is to be congratulated upon having secured so desirable an addition to the representation of American art in its collections.



THE SILVER URN

A PAINTING

BY

LILLA CABOT PERRY





EDITH

LILLA CABOT PERRY

## LILLA CABOT PERRY—PAINTER AND POET

BY CAROLYN HILMAN AND JEAN NUTTING OLIVER

**R**ARELY does Nature bestow on one personality two equal talents. Mrs. Lilla Cabot Perry is so fortunate as to have an enviable reputation as both painter and poet. Probably she is more widely known as an artist than by her verse, and naturally so, as she spent many years acquiring her distinctive style with pigments. Her early studies were at the Cowles Art School in Boston under Denis Bunker, one of the most famous American artists of that day, and Robert Vonnoh, equally well known. Soon after in France she worked at Julien's studio and Colorossi's, and later under Alfred Stevens. At Giverny she was associated with the leading impressionists of the period, and became a valued friend of the master, Monet. Pissarro, too, at this time lived in the neighborhood and was of her immediate circle.

Year after year she exhibited in the Paris Salon, an honor less frequently recurring to the many fellow artists of her country. In these years abroad she was ever a gracious hostess in the picturesque home at Giverny, drawing about her a group of well-known professionals and gifted amateurs, bestowing the peculiar charm of her personality, as in later years she had been the source of radiant inspiration and courage to the ever-growing company of artists and poets.

One of the founders of the Guild of Boston Artists, she has helped to carry it through its triumphant history. Although started in the difficult days of the World War, this organization, under the guiding hand of Mrs. Perry and her fellow directors, now maintains its beautiful galleries on Newbury Street, with a list of nearly all the well-



A JAPANESE PRINT

LILLA CABOT PERRY

known artists of Boston and an associate membership of five hundred representative patrons and art lovers. Here some of Mrs. Perry's most successful exhibitions have

been held. The last hanging on these walls included several examples of her early work, as well as those in later years. The seated figure, called "Marie at the Window," and

considered one of her best achievements, was shown at this time, together with several Japanese motifs, landscapes and figures, colorful records of five years spent in Japan, fruitful years for both her arts.

A young girl of Tokio, standing in her silken robes and obi, with her oval face impassively beautiful, deservedly one of the most admired canvases in the exhibition, was sold in Mrs. Perry's recent successful showing at the Braus Gallery in New York, as was the full-length portrait of "Bobby, the Farmer Boy," a sturdy child confronting the world in rough blue overalls. His casual attitude is well suggested. Indeed, it is in her portrayal of childhood and youth that this artist excels. It is not only that she captures and understands their moods, but that she is able to suggest, and with spontaneity, the subtle sense of youth and helplessness.

"The Fairy Tale," which has been shown as far afield as New Zealand, is an example of her skill in treating the sympathetic relationship of mother and child. The mother, bending over the nursing little girl as she reads from an open book, is graciously drawn and modeled. In its perfect balance of light and shade, this picture is a sheer delight. An admirable example of a perfect group is that of the wife and children of a commander in the United States Navy. The color scheme is one of absolute harmony. The mother, with heavy burnished braids wound about her classic head, is seated against a dimly figured background, with a child on either side. In conception and execution this composition is especially serene and dignified. But none of her child studies, charming as they are, has ever surpassed that of "Edith," first shown in the Salon Champs de Mars, done in the artist's early days in Paris.

Fresh in coloring, treated with delightful spontaneity and verve, it is alive with the spirit of youth. The brilliant red of hat and coat accentuates the vibrant quality truly and tenderly expressed in the warm flesh tints of the lovely face, uplifted in the calm certainty of a girl fearless of the future.

Among her masculine sitters Mrs. Perry has numbered Edwin Arlington Robinson. In characteristic pose, the poet looks from the canvas with that inscrutable quality of expression found in his restrained perfection

of verse. The portrait of the late W. D. Tiffany typifies an American gentleman of a day just passed. Another effective study is of her son-in-law, Edwin Ballentyne, the composer, seated at the piano.

Technically Mrs. Perry is well equipped as an interpreter of human nature. She draws with facility and truth in long, full lines, and paints with an equal ease and abandon. Her work never produces a fatiguing reaction upon the observer. The enthusiasm and joy the painter takes in her problem are subtly suggested. Many of her canvases are made in a modern high key, frank in color with a sense of harmony for the whole. Composition and design, difficult as they are to many, prove no impediments to her art as she conceives it. She apparently feels the balance of color and contrasts of light and dark. In this respect her vision of the whole is that of a poet, and as a poet she has won a distinctive place among the many New Englanders who are makers of verse. Her last volume, "The Jar of Dreams," has excited much favorable comment. Opening with a tribute to a brother artist, Mr. F. A. Bosley, it sustains with equal merit entrancing pages of varied subjects. Sometimes it is of the Orient, again of New England, that she writes, ever with practiced touch. The picturesque quality, naturally, is always evident in her work, but dignity and strength are present to reinforce. Sometimes a surprising vitality and passion gleam in the classic lines. Like fire under snow, her thoughts glow through her serenity of style. The heart of a woman beats through the restrained and stately measures. Some of the quatrains are like gems carefully faceted by the merring hand of the lapidary, with a radiant light burning from within. Veritable jewels of expression. Witness these two examples of her art:

#### FOLLOW ME, LOVE

(Song)

Follow me, Love, through the day's long flight,  
Let thy song in my ears ring free,  
For soon I shall sleep in the starless night,  
Sink in the measureless sea.

But why should I fear though the night be dark  
And oblivion's waters deep?  
They cannot quench the immortal spark,  
Love in the ashes of sleep.



## THE ROSE

One deep red rose I dropped into his grave,  
 So small a thing to give so great a friend,  
 Yet well he knew it was my heart I gave  
 And must fare on without it to the end.

## AN ANGEL COMES

An angel comes and looks into my eyes,  
 With strange new joy I draw a deeper breath.  
 "Surely Thou art Love!" my soul with rapture  
 cries,  
 "Yes, I am Love, although men call me Death."

In one of the rarest of Mrs. Perry's  
 creations, "The Silver Jar," the poetic

quality of her nature is as plainly evident as  
 in her written work. Here the beauty of  
 the subject is not over-emphasized, yet the  
 appeal is undeniable. The standing figure,  
 with a cloud of dark hair and far-seeing eyes,  
 suggesting the inevitable pain of life. The  
 silver jar held between her hands gives a  
 dramatic note such as Mrs. Perry has rarely  
 struck. A vague, mysterious, silvery tone  
 envelops the whole picture. Sadness is here  
 and tears, yet its expression is that of  
 softly modeled loveliness and pathos. The  
 painting of a poet!

## ART OF JAPANESE CHILDREN

BY KATHERINE THAYER HODGES

THOSE who maintain that modern  
 Japanese art is in the throes of a de-  
 cadence find, in an exhibition of several  
 hundred drawings by the school children of  
 Yokohama and Tokyo, the beginning of a  
 new era in which Western and Eastern  
 standards mingle and give promise of re-  
 markable future accomplishment. This ex-  
 hibit was shown for fourteen days at the  
 Boston Art Club. Although crude, there  
 is glimpsed the art of the Japanese masters  
 of the past, of Hiroshiges, the Kuniyoshis,  
 the Utamaros, the Hohusais and other  
 masters of the Ukiyo-é school.

By a singular coincidence, these drawings  
 reached Boston only a few days following  
 the disaster which has appalled the whole  
 world, and in which many of the little  
 artists undoubtedly perished. The exhibit  
 is the work of children from six to fifteen  
 years of age in what would correspond to  
 our grammar grades. The collection was  
 assembled through the efforts of the Japan  
 Society of Boston, of which Cyrus Dallin,  
 the sculptor, is president. It was done  
 with the expectation that the interest which  
 it would arouse might lead to more friendly  
 relations among rising generations. Japa-  
 nese teachers in their turn, while in this  
 country on a tour of the schools, asked for  
 a collection of the work of American school  
 children. In accordance with this request  
 a group was gotten together by the society  
 and sent to Tokyo, Yokohama, Osako, and

other cities, where it was shown at the time  
 of the celebration attending the fiftieth  
 anniversary of the establishment of the  
 modern school system in Japan. It was  
 greeted enthusiastically by both teachers  
 and children and led to the interchange of  
 many friendly letters.

From these youthful exhibitors from the  
 Orient it is seen that the methods of in-  
 struction in Japanese schools are much like  
 our own. After the glamor of the unusual  
 in style and subject has worn off one also  
 recognizes the fact that the weaknesses of  
 those methods are not radically different.  
 There is a strong appeal in the naïve quality  
 and the lack of beguilement with which  
 many exhibitors, unhampered by too aggres-  
 sive and opinionated instructors, have been  
 free to approach their subjects. The in-  
 terest, on the other hand, lags immediately  
 when others have attempted to turn out  
 sophisticated studies in which every atom  
 of originality has been crushed, and follow,  
 as our school children often do, the mediocre  
 models laid down for them by incompetent  
 teachers.

It is in the scenes which illustrate folk  
 stories that we find the exhibitors in most  
 natural and creative gesture. When pre-  
 cept and admonition are forgotten the little  
 artists depict, in a surprisingly appealing  
 manner, real creative thought through the  
 pleasures of childish games and customs.  
 Through these folk-story drawings there

breathes something of the spirit of old Japan which was not Europeanized, the Japan in which chivalry, heroism and devotion animated its proud warriors, and in which curious symbols and traditions were invariably resorted to. Many of these drawings, which are frequently the subjects of the younger exhibitors, are gilded and glorified by a certain amount of ceremony and even grandeur. The older exhibitors become more sophisticated in advancing grades and learn perspective, modelling in the round with full light and shade, take on methods of working which are similar to many in use in our own country, and become copyists rather than creators. Life groups, however, are frequently well done, as are vases of flowers, groups of books and street scenes. Textile designs made by the older pupils are among the most promising of their efforts. There is a wide variety of commendable subjects among the exhibitors of all ages. A butterfly's iridescent wing reflects the light of a sunny day; two little girls in figured kimonos shelter themselves



DRAWING—JAPANESE LADY  
BY A SCHOOL CHILD



DRAWING BY A CHILD TEN YEARS OLD

under an umbrella; little boys play at their games much the same as our boys do; a spray of chrysanthemums, a weird pagoda, as well as curious landscapes, express the artistic aspirations of the land of the cherry blossoms. These hold for Occidental eyes an unusual fascination. In a picnic scene sketched by a little tot of six years the figures are crudely drawn, but line and thought are free and unconstrained. To the childish mind, Fuji, dominating the landscape for miles around, must be present in any outdoor scene. Accordingly there is seen in a little square in one corner of his paper the mountain's crude outline, topped by funny looking little clouds. Studies of wooden shoes on little stilts, worn by all classes, a rain storm with figures which seem to be high in the air, street scenes bathed in color, street cars and locomotives are many times oddly represented but always unmistakable. Several drawings show the much loved cherry blossoms in their pink beauty, others show the Boys' and Girls' Festivals, especially dear to the hearts of Japanese children. In one drawing of the







AN EAGLE. DRAWING BY A CHILD  
TWELVE YEARS OLD

grown-ups, as well, are the sketches which are both drawings and stencils. Being made with an incense-stick they represent a style of work entirely unfamiliar to Occidentals. A letter from a Japanese teacher, which accompanies this exhibit of incense-pictures, speaks of them as follows: "When I was eight or nine years of age, I often played with incense-sticks, drawing pictures on paper doors. How often father scolded me! But the more I was scolded the more interested I felt. Years passed and I had almost forgotten my naughty boyhood. The other day, when I found many pictures or designs for stained glass and mosaic among the productions of European and American children sent to our country, I could not help being reminded of my past drawings with incense-sticks. You will find among the pictures many made in the same way.

"To make pictures thus is very simple. First we draw the design with pencil and burn through the lines with incense. As far as my experience goes we have made the designs with nitre which is mixed with water instead of using the pencil. After the design is burned with the incense many different colored papers are pasted on the

back. In this case we must think about the harmony of colors. Sometimes we paint with crayon or water color paint to make the drawings more perfect. We hope the pupils make use of what they learn in making these incense-pictures in a practical way: for example, in textile painting." The letter is signed—"Supervisor of drawing, Kunajiro Yagi."

The exchange of drawings between the school children of America and those from the land of the Yedo is not only a pretty courtesy but promises results which may be far reaching beyond all expectations. From careful observations of the children who attended the showing it was clearly evident that the drawings from those of the far-away Orient were a real source of inspiration. There was an enthusiasm manifested which bids fair to increase the desire for drawing in all who visited the gallery. Cementing of a friendship between the rising generation, through this mutual interest, as formerly alluded to, is no small part of the gain derived from it. Better international relationship, an American ideal which has long



DRAWING—JAPANESE CHILDREN  
BY A SCHOOL CHILD

been a national watchword, cannot but be quickened by all who look upon these juvenile works of art. The financial result accruing to the Japanese students in Boston is considerable. The original plan in holding this exhibit was to make it entirely free of charge. Because of the sudden disaster which has appalled the whole world there has arisen acute suffering among students in our American colleges. Many have lost their parents and relatives and have been cut off from all immediate source of sub-

sistence. To assist those who turned to the society for advice and help, a fund was started to which generous contributions have been made. Coming as it did at the time of this exhibit, notices of the opening of the fund were given out to all visitors, many of whom responded liberally.

At the close of the exhibition at the Boston Art Club, September 26, the drawings were taken to Salem. From there they will be shown in other Massachusetts cities, and all over the United States, wherever requested.



(NOCTURNE) CARNEVALE

ITALICO BRASS

## ITALICO BRASS THE CANALETTO OF OUR TIME

BY AMELIA DEFRIES

**I**TALICO BRASS, who won a Gold Medal in the San Francisco Exhibition of 1914, and whose painting, *Venise. La Terrasse*, was purchased recently by the Carnegie Institute, Pittsburgh, is the leading Venetian painter of his day. As Canaletto left us a clear and perfect record of the customs and appearance of the Venice of his age, so Brass will leave an almost complete record of the Venice of his generation.

Born in Trieste, he came twenty-five years ago to this adorable city and fell in love with her. Here he has lived ever since,

and only his wife knows the sufferings and struggles through which he passed to his present success.

He is no servile follower of Canaletto, but he shows a logical development from the manner of that master through the style of the impressionists.

He has remained an Impressionist because he finds this technique suited to what he wants to do. He says Venice is too old to be recorded in any other manner. He subjects himself to the city, even as Canaletto, Guardi and Corot did in their time.



IL PONTE SULLO LAGUNA

ITALICO BRASS



IL PONTE SULLO LAGUNA

ITALICO BRASS

AWARDED GOLD MEDAL, SAN FRANCISCO EXHIBITION, 1914





NOCTURNE: FIREWORKS

ITALICO BRASS



LA PIAZZETTA

ITALICO BRASS

He is subject to her movement, her atmospheric changes, her life and beauty; she is his mistress to whom he has devoted himself. More even than that—he tells me his work is consecrated to her and that each picture is laid on her altar as other men may lay offerings on the altar of the Virgin in the Cathedral. He is a *plein-airiste* and his coloring is always true and not exaggerated. He paints Venice as she appears to him, simply and with adoration.

In addition to being a poetic seascapist he has the rare gift of *matière*, and in an exhibition showing the development of the art of painting out of doors in Venice, his works would take their natural niche in the evolution which has gone on since Corot. He has a quality which convinces me that in the history of Venetian art he will have his place. Almost every aspect of daily life in the city he loves has been recorded by him most deliciously. Each theme has been done again and again, and of the two here reproduced, "Il Ponte sullo Laguna" (of an historic festival, when a bridge of boats is built across the Laguna), I like best the one which did not win the Gold Medal, as I feel even more emotion and atmosphere in it. I saw, in his studio, a third, in another mood, equally fine. On the night of the Festa the people come, in their thousands, in gondolas to watch the fireworks, and Italico Brass has also made endless studies of this fascinating subject. In the one here reproduced the chief beauty is in the quality of the tones caused by the reflection of the fireworks upon the island of San Giorgio. The movement of the watching crowd and of the waiting gondolas is very well suggested.

In "Il Ponte dei Pugni" he presents the present-day life, such as I have seen it at any hour of the day, on one of the little canals; and he has faithfully recorded the exquisite beauty of the tones in the ancient houses and in the water. He does not seek the "picturesque," but he merely says, "This is what Venice is like in the twentieth century."

"Il Campanile di S. Stefano" tells a similar series of facts, calmly and in the spirit which falls upon whomever stays in Venice. Here it is again (at another spot) in his "La Sagra," where he came upon the vendors of church candles, and of children's balloons. The fruit-sellers of the Rialto,

in another picture, are far truer than any photograph could be. For, if part of the beauty of Venice is movement and composition, atmosphere and climate—certainly color (the color of old houses, of old black shawls, of bright fruits, and of tattered and mended sails, black gondolas, grey archways, jade waters, old stone buildings, pink marble, delicate wrought iron, and old worn pavements) is also a part of the portrait.

Italico Brass's work in Venice shows the superficiality of the cry, "Photography has done away with this sort of thing." A photograph can never be such a record as a painting can be and is.

Look now at his picture—"La Piazzetta" (page 610). A hackneyed scene newly rendered, with its distant steamships and ever-passing people, pigeons and priests—new because *it is there today*; the past is one with the present. How much of the history of Venice, even of civilization, is contained in this scene! There lies a steamer from Glasgow on its way to Trieste, Palestine and the far East. There stands the Doge's palace where Democracy was established long before Cromwell; there is San Giorgio in the distance, worthy monument of the Middle Ages; there are the electric lights of the twentieth century, and on the right the shops of the eighteenth; coming towards us are two Carabinieri, whose costume is a living memory of the time when Napoleon conquered Venice—proud city, one of whose rulers had in the past forced the Pope to go from Rome at his call, from his seat of government in the palace on the left of the picture. Much more history than I have time or space to tell is synthesised in this painting, which has the quality of a Canaletto and yet portrays the little children of this century and the apparently unchanging priests!

One of the main industries of modern Venice is the glass work, first started by Byzantine workers brought by conquering Venetians to their city. Here, in "Le Perlaie," you see modern Venetian women threading glass beads into necklaces which go all over the world.

The "Carnevale" (Nocturne, page 608) records the famous and historical carnival of Venice, which has never been revived since the war. Ten years ago Brass saw it and painted it. Perhaps he made the last

record of a festival which has gone forever?

In his studio, a cool old palace in a back street near the Accademia (where all the great Venetian painters are represented), he showed me other records—*Venice during the war*: all painted with the same tranquil spirit and delicious touch and tone. St. Mark's barricaded; an exquisite church bombed and completely destroyed, and with it the finest Tiepolo the city possessed! Despite the danger, the people crowded out in fury at the outrage of such a barbarous enemy; and Italo Brass sat down under the storm of enemy aeroplanes and quietly painted the scene.

Similarly, at other times, he has painted St. Mark's Square flooded and bridges of boats built across so that commerce could continue; Venice under snow; Venice at all hours and seasons, in all moods. In addition to this life study he is a connoisseur of ancient art and, having made one of the finest private collections in Italy, he has now

purchased an ancient building in which he will spend his last years. Here he will arrange a museum showing the logical development and evolution of painting in Venice from the beginning to the present day. He has made his position in Paris and is now going to London to arrange a representative exhibition of his work there, and in America.

Venice seen, however, by the imagination as well as by the eye and presented in the spirit of a Fragonard, was the best work of the first period in the art of an English lover of Italy who spent ten years here and whose painting of the "Church of St. Maria della Salute," in the possession of Lord de Walden, is the finest portrait of that building and of the sapphire Venetian night that I have yet seen anywhere; similarly his opal rendering of the carnival at daybreak (in the collection of Lady Anglesey) seems to transcend even those of Brass—but that is another story.

## ART FOR THE FARMER<sup>1</sup>

BY CARL J. SMALLEY

ALL OF my life I have in one way or another worked with the Kansas farmer. During those years he has changed a bit as changes have come into modern living conditions, but at heart he is the same fine gentleman. For many years my father was in the wholesale and retail seed business and I was actively working with him until his death a few years ago. We came in daily contact with these men of the soil and their families and came to know many of them as friends. My first art shop was a space that I arranged in the retail section of the seed warehouse, where I looked after it as best I could while attending to my other duties. It was not as strange a thing to the farmers as it was to outside visitors.

Art for the farmer means to me not only art for the gentleman who tills the soil but art for the little cities in the rural districts as well, for it is the same people that make up both. The life of most of Kansas is dependent upon the products of the soil, and

I have to speak mainly of Kansas, for that is the district I know best. The life of our farmer is the same as that of the tradesman, banker or editor in the center in which he does his business. The farmer of today is a man of affairs, who has as much or more invested in his business than the average business man or banker in the city where he trades. Most of the younger men are high school and college graduates. There may be parts of the United States where the "rube" farmer still exists, but the only place I have seen the "hayseed" is on the vaudeville stage. The farmers' wives belong to the same clubs as the women in town. The farmers are directors in our banks and stockholders in our insurance companies and mills.

So I feel that art for the farmer is simply art for the rural community.

For many years I helped arrange exhibitions for schools in Kansas and the southwest. Art first had to hunt for places to accept them. Now we have trouble in

<sup>1</sup>A paper read at the Fourteenth Annual Convention of the American Federation of Arts, St. Louis, Mo., May 23-26, 1923.



taking care of the requests that come from all quarters. I wanted to get into the art world in some way and looked at things from many angles. My exhibition experience taught me that the only places where art really thrived, the only places where the interest kept alive, were where the communities and individuals bought things, so I decided to become a dealer to do my best to encourage the purchasing of the right sort of things in the districts that I could reach. So I began propaganda from my McPherson, Kansas, shop to show the people, especially the young people, that they could have fine original works of art, fine original etchings and lithographs and an occasional painting, that they were for them as well as for the extremely wealthy and that they could buy a really fine original for the same price as a reproduction. My shop, as one of the professors of the local college put it, "became a little center of culture."

The high school exhibitions grew from year to year until now a full floor of the big high school is used for the fall show. During the week that the last one was held nearly three thousand passed the ticket stand. The population of the city is a scant 4,800. The McPherson schools now own nearly forty original paintings and many good etchings, including prints by Whistler, Zorn and others. There are paintings in the college and the library, and the homes have a lot of them. Our neighboring town of Lindsborg in the same county, famous as a center of culture, owns many fine things. The high schools both have collections. A few days ago my wife and I tried to get a close estimate of the number of originals owned at Lindsborg. We at first arrived at a conclusion of one to every six people but had to revise it to one to every three.

Lindsborg is the home of Birger Sandzen, one of my best friends, a sincere artist to whom the world is fast giving his just reward. He always works entirely, unselfishly, for the furtherance of art and everything to tend to a bettering of life in his community. He has established the Smoky Hill Art Club, which has grown without a membership campaign of any kind to a membership of over three hundred. The population of the town is 2,200. The greatest honor I hold in the art world is a life membership given me by this

little band of real workers. I have heard my friend George Eggers say the same.

Please pardon my constant reference to my own work, but the work in these Kansas rural districts has been a very personal one. I want to cite a few instances that may sound like shop talk that have come under my personal observation. One young farmer's wife has on her walls a couple of good paintings and etchings by Millet, Whistler and Zorn, as well as others.

One of the girls in this town who was willing to carefully save from her allowance during a few years formed a collection of several fine paintings and about twenty-five fine etchings, Rembrandt, Zorn, Whistler, Larson and others. On her twenty-first birthday she came in to pay a part of her account and remarked that she was sorry she could not pay it all now as she had expected to get some money for her birthday but her father only gave her a farm.

A young farmer dropped in to talk one evening and went home with a fine Sandzen still life.

These are just a few of hundreds of instances. Many of the things go to modest homes and to young people earning but little, where we make it possible for them to purchase by paying a little each month as their earnings permit.

At the Easter week show at Lindsborg more dollars worth of original prints were sold than at the last show of the National Academy. A while back the "bunch" there wanted to see some Strang etchings. Out of twenty-five exhibited twenty were sold. One Kansas college, a farm college, has purchased among its faculty and student body, since January first, over a hundred and twenty original prints and paintings. Not high priced but high quality.

You ask what has made the interest. You can't build anything without material of the right sort, neither can you build without proper craftsmanship. The desire for beauty was there. Twelve years ago George Pinney, a school man and as thorough as I ever expect to know, then superintendent at McPherson, held the first school exhibit and from the money raised started the present collection. He knew that no properly balanced education could be what is generally termed practical, without the purely cultural also, and directed the art supervision of the

schools with that point in mind. The work has been finely carried on by Mr. Power, his successor. The love of beauty is taught from the first grade up. Not only practical drawing and "busy work" but art appreciation through study of originals on the walls and reproductions in the reference books. Perhaps once in twenty years an artist may go from their ranks. When he begins to produce he will have hundreds of friends ready to know the beauty of his work and to point out his faults. So we have begun with the children.

When I go out to talk to clubs, etc., on prints, the first thing expected is to tell the processes. Any McPherson or Lindsborg schoolboy can do it as well.

We have endeavored to get originals into the schools and homes wherever we can; we find that once they have originals about, the day of the reproduction other than for library reference is done. The belief that many have that an original "is too expensive" we have so successfully broken down that our Kansas store carries none whatever, for we could not sell them if we wished to. Good original etchings and lithographs can be purchased as cheaply as reproductions. Besides, there is a fascinating element of buying with the sense that perhaps we have bought well. Not so many years ago a Whistler could have been purchased by almost any high school pupil. When we get the children interested enough the interest spreads in the home. Many a family heirloom have I seen sent to the attic.

I wish that the Federation could realize the value of the original print to a greater extent and send out more portfolios of etchings, lithographs, etc., and less of reproductions. You do not know how much greater the response will be, how much greater the joy of the purchaser.

When you look around for art centers, don't stop with the cities of a hundred thousand or more population. There are little centers that are doing as much or more than many of the large ones, that are coupling up individuality with quality rather than quantity, that are not trying to mimic a big sister by doing the same thing in a little way. Sante Fe is acknowledged an important center, because its citizens have been wise enough to retain and build on its glorious historical foundations and in so

doing make it a place of beauty and interest that will never have a duplicate.

Look at the University of Oklahoma, where my friend Jacobson has taken the art school and in eight years built the enrollment to twenty times its original number and produced work that is much above the average.

Washburn College at Topeka will soon have its own museum. Then look at McPherson County, Kansas, which has seen the sturdy quality of the work of its own artist, Birger Sandzen, and has in its own private and public collections, as near as can be estimated, nearly three hundred and fifty of his prints. Here at Lindsborg and McPherson are established unique movements. Lindsborg expects to have a quarter of a million dollar music hall and art gallery ready in two years. Our plans for future work are rather interesting. We hope to see the Smoky Hill Art Club have a thousand members. We hope to see McPherson have a museum. Many of the Kansas Schools and colleges own fine paintings and prints. My orders to my McPherson manager are to see that an original of some kind goes into every school into the county and then to see that they go into every county around. My Kansas City office hopes to do some interesting things also.

Movements succeed because the community spirit is such that people will work together for things that will make their community a better one to live in. When work is to be done, a man or woman deemed competent to supervise the work is selected, and that person is expected to give instructions that the rest of us will follow. Too often an association selects a leader and then proceeds to tell him or her what to do, instead of doing what the leader says. We believe that a leader should know what to tell us and expect us to do. If he is not man enough to do it, we get some one who can.

At Lindsborg, Mr. Sandzen and his good friend, Oscar Thorsen, who has formed one of the finest collections in the west, are the guiding spirits.

The common interest is a success of all movements. In this district there is no class distinction as to wealth—there is only distinction as to culture. If I had time I would tell you a little of the Easter festivals

held there; of how the townsmen and farmers built a road to the top of Cornudo heights, so that all can enjoy a most beautiful view; how McPherson built her parks.

At Kansas City, the gateway of one of the greatest of all agricultural districts, we hope to have one of the most marvelous art developments. Our great memorial will soon be started. Eventually we will have many millions, enough, if properly used, to create one of the most distinctive art centers in the world. I hope that we will

be able to put into our movement a sense of individuality that will make us something distinctly our own, that will not let us copy something that has already been done, but will carry the spirit of the great west. With our many millions, I hope that we can humble ourselves to look to Santa Fe and Lindsborg and draw a lesson from them that will show us what we can do with wealth when they have created all they have with less than we will be able to spend on one master painting.

## LOUIS COMFORT TIFFANY FOUNDATION

ART GUILD, OYSTER BAY, LONG ISLAND

BY STANLEY LOTHROP, DIRECTOR

**T**HE TERMINATION of the present season will complete the fourth year that the Louis Comfort Tiffany Foundation has existed as a residence for the younger artists. Like the American Academy in Rome, which it most nearly resembles, the Foundation is a place where artists who have already received their technical training in the art schools and are at the post-graduate period of their study may freely develop their own special viewpoints. After graduation from the schools many young artists, even if talented, are forced to give up all serious study and enter the field of commercial art for a livelihood. Although its numbers are necessarily limited to the few who show promise of real ability, the Foundation is able to offer such artists congenial surroundings in which they can work for a few months unhampered by financial considerations. Both women and men are now eligible, and artists in the various branches of craftwork as well as painters and sculptors are admitted, although up to the present date the painters have predominated in number.

Mr. Louis Tiffany in the gift of his Long Island home to the Foundation included not only the grounds which surround it but also large tracts of woodland and shore situated in the most beautiful and hilly portion of the island with extensive views of Cold Spring

Harbor and the Sound. The natural beauties of the site are enhanced by the carefully controlled landscape gardening of that portion immediately surrounding the buildings, while the remainder is left largely in its wild state. There is, therefore, every variety of landscape, the broad marine views, wood interiors, stretches of cultivated farm land, and lastly the more intimate garden detail with its fountains and pools and ever-varying summer flowers. Mr. Tiffany is a tremendous lover of Nature in all her manifestations as his own artistic work gives such ample record, and his chief desire in creating the Foundation has been to instill in the younger artists the same love of and appreciation for Nature in her varying forms and color. Practically the only restriction which is put on the artist who enters the Foundation is that he devote himself to the study of nature in some form. For the painter there is all the out-of-doors, and he is expected to make use of it whenever the weather permits. Many of those painters who enter have had little opportunity, in the earlier stages of their education, for the study of landscape, and the marked improvement they show after a few weeks' work in the Foundation is encouraging proof of what it can do for them.

The sculptors and craftsmen devote themselves to decorative work based on floral or foliage motifs. The study of living foliage





PANEL IN RELIEF BY MEMBER OF LOUIS COMFORT TIFFANY FOUNDATION ART GUILD

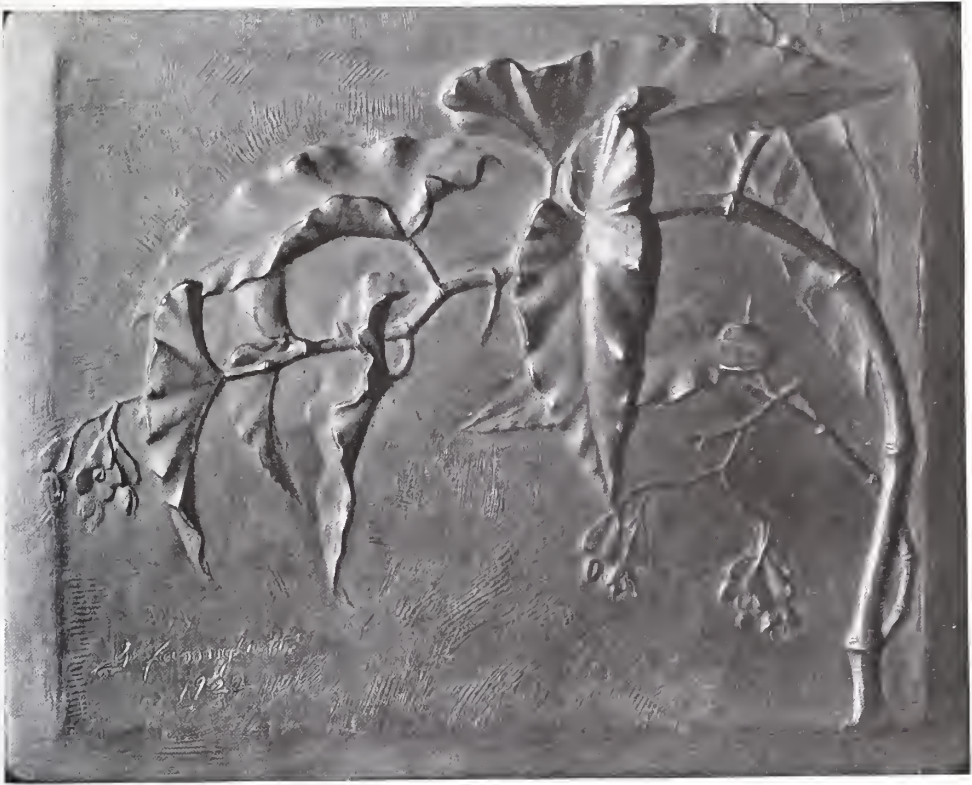
form, even though the designs are highly conventionalized, gives such work a freedom and vitality not to be arrived at by the mere imitation of earlier floral models. The Foundation, however, possesses a large oriental art collection which includes a very considerable amount of design work based on the very material that the artists have before them. The healthy conditions of the life in the Foundation with the sea air, good food, and early hours also does much to build up the physical condition of all those who remain there for any length of time.

There is no effort made to offer instruction in the Foundation, the idea being that each member will contribute something to the others, and that far more is to be learned by the younger men from watching a more experienced artist develop his idea than from direct teaching. In the same way the artists in the various branches of art work each stimulate the other. Artists of established reputation, however, visit the Foundation

frequently and give informal advice and criticism where it is necessary; and several such men are invited to work in the Foundation for a considerable period each season.

The Foundation has during the four years since its initiation housed seventy-four artists, including painters, sculptors and artists in the various crafts. These artists come from every part of the country, as many of them from the middle western cities as from New York City itself.

The members who do work which meets with the approval of the advisory art committee are invited, whenever there is available space, to return to the Foundation each year for a month or more. The Foundation also takes an interest in their plans and helps them, wherever possible, throughout the year. For this purpose an exhibition is held in New York City each winter in which both present and former members exhibit their work for the purposes of sale, whether done in the Foundation or outside. This



PANEL IN RELIEF BY MEMBER OF LOUIS COMFORT TIFFANY FOUNDATION ART GUILD

year a Traveling Exhibition is also being sent out, under the auspices of the American Federation of Arts, to the various smaller American art centers. Thus it is the hope to gradually gather together a group of the younger and more talented artists who will be closely affiliated with the Foundation and will also cooperate with each other. Their influence should greatly help the newer members in the future. As our former members already include several *Prix-de-Rome* men and others who have been considered the prize pupils in the various art schools, this alumni ought eventually to embrace all the more prominent of the younger artists. Although not as yet definitely fixed, the general plan is eventually to create a type of guild to which the most promising of these alumni would be elected, and which would gradually form the advisory art committee, actively directing the aims of the Foundation and making it to some extent self-governing. Thus the

Foundation, while as yet in an experimental stage, shows already that it will be able to fill a distinct need in art education and looks forward to so developing its scope as to become a real influence in the American art world.

The President of the American Federation of Arts has been notified officially by the French Government that an International Exposition of Decorative and Industrial Arts is to be held in Paris under the auspices of the Ministry of Foreign Affairs and the Ministry of Commerce and Industry, in the Spring of 1925. This will be, it is believed, the greatest exposition of the kind ever held, and American participation is not only invited but urged, not only because it will afford an excellent opportunity of showing American progress in decorative and industrial art, but for the reason that "it will tend to create a closer understanding between our two countries."





PULPIT FOR GRACE CATHEDRAL, TOPEKA, KANSAS

ALOIS LANG

## ALOIS LANG, SCULPTOR IN WOOD

BY FRANCES LIVINGSTON SUTHERLAND

**A**LOIS LANG, a man who easily ranks among the foremost of America's wood-carvers, was born "on the other side," where, through their excellent system of apprenticeship, craftsmen are developed in all of the industrial arts. His early impressions of excellent work executed by artisans who enjoyed their labor and put the best of themselves into it, together with his own genius and assiduous effort, have given the homes and churches of the country of his adoption many a masterly bit of ornamentation.

Mr. Lang was born in Oberammergau—a member of that well-known Lang family, a cousin of Anton Lang who has played the part of Jesus three times in the Passion Play. In his native town he received his early training. In this school, which taught "ecclesiastical" art exclusively, he acquired a good foundation for technique and along with it a joy in carving. Through this training and the religious attitude of mind—

the spiritual environment of the community in which he was reared—he acquired a feeling of reverence which radiates from all of his figures.

His experience is broad, for he is something of a cosmopolite, having traveled considerably and worked in shops of Basel, Paris, Boston, New York, St. Louis and is now settled in Manitowoc, Wisconsin, with the American Seating Company, where he has an opportunity to carry out his own ideas.

That he is creating superior works of art and that churches scattered throughout the land appreciate their value is proven by these cuts. Trinity Cathedral in Cleveland, St. Paul's in Springfield, Illinois, and many others have installed examples of his carving.

Mr. Lang does not care for publicity but generously gives of his time to help to a greater appreciation of this noble art of





ST. CUTHBERT ALOIS LANG  
CHURCH OF THE GOOD SHEPHERD, MOMENCE, ILL.



DAVID ALOIS LANG  
CHURCH OF THE GOOD SHEPHERD, MOMENCE, ILL.

wood-carving. For how can we Americans with so little background appreciate wood-carving or any other art unless we see it and hear about it? That any art may live, there

must be an understanding audience to sustain the artist.

All of these architectural units of sacred tradition and history are superb in their

spiritual conception and technique. The statues of David and St. Cuthbert are tender, yet powerful; dignified, yet simple. They are exquisite in design and splendid in execution. (Both are in the Church of The Good Shepherd in Momence, Illinois.) "The Crowning of the Virgin Mary" has an interesting, rather unusual background design, the center of interest being in a frame above the clouds. The rhythmic groups of serious delicate angels are well arranged on either side which has produced a most satisfying ensemble. St. Mark's Lutheran Church of Washington, Illinois, is the happy possessor of this splendid interpretation of the life of Christ. The devotion of the disciples is expressively shown as they sit at the feet of the Christ who is placed against an admirable background, below the delicate tracery.

Mr. Lang is an artist of the highest type. No man could do better work. Certainly it is a distinction to be the man who conceived, designed and executed these statues in wood. As evidence of these broad statements, observe the grace of line, the difference in proportions, the play of lights and shades in these two pulpits, the structural details of one being in the round, the other in low relief. Had the charming little angel in the center been carved in marble, instead of his chosen medium of expression, she could not have been more beautiful.

Grace Evangelical Lutheran Church of Wadsworth, Ohio, is the richer for having the magnificent panelled pulpit in low relief. While to each of these figure groups there is a reaction of keen enjoyment, in the humble opinion of the writer this pulpit is the gem of the collection. It seems as though art had reached its perfection in this lace-like, jewel-like pulpit.

The introduction of the carving machine about forty years ago seriously restricted handwork, though craftsmen of today recognize the necessity of using it to rough out their work. Mr. Lang says that "It is the abuse of this machine which is responsible for there being so few carvers in the country today who are able to see into a block of wood a thing of beauty, and who are then able to realize their vision. The great majority of carvers, even those who could do better, are condemned to finishing the machine product, *skimming it*, in the

vernacular of the carver, and are in turn becoming mere machines bereft of initiative, so that it can be said America produces no carvers who could work independently."

And how are carvers to be produced? In two ways: By buying carvings and by introducing courses in wood-carving in our technical schools.

"If the well-to-do Americans and art lovers in general don't come to the rescue, wood-carving with us will soon become a lost art. They can do it by insisting on getting hand-carving." And how Mr. Lang dislikes that term "hand-carving," because it implies that there could be something else beside just simply carving.

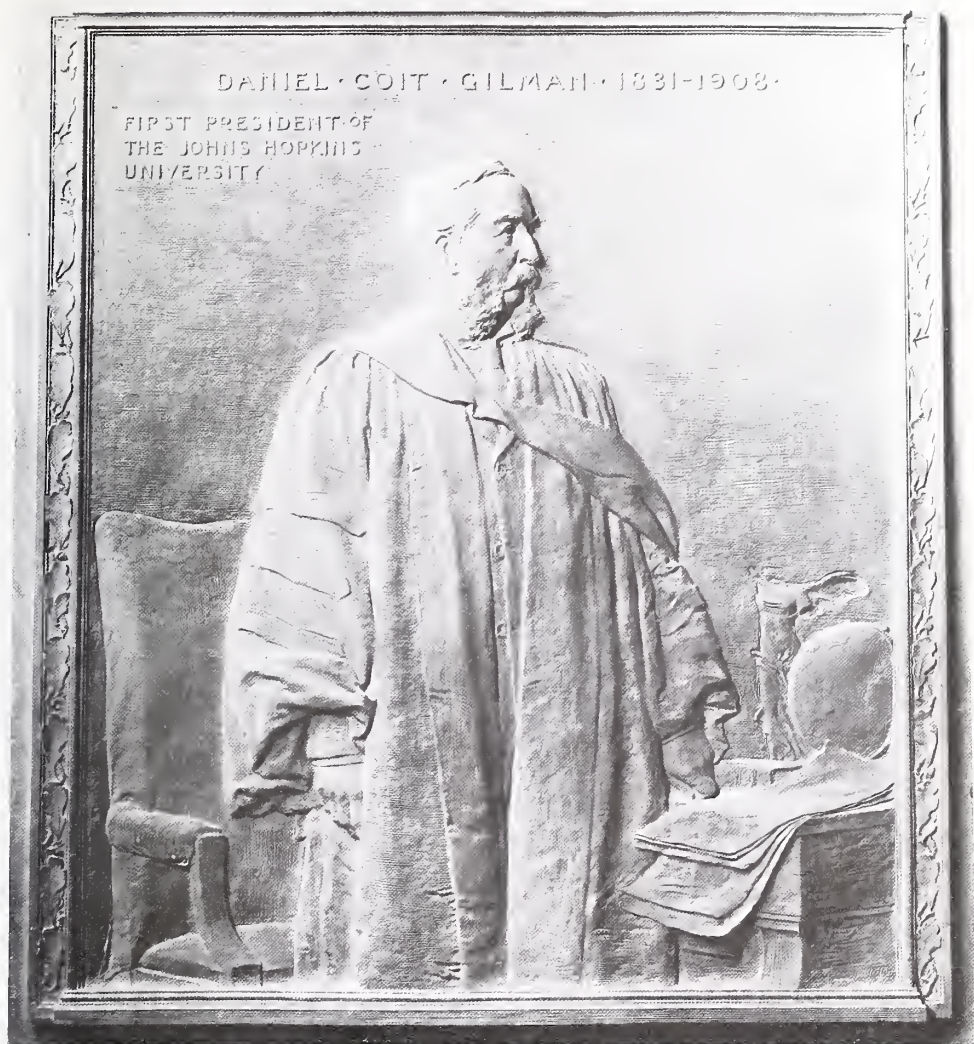
The general feeling among those interested is that America needs wood-carving schools of high grade, where intellectual, vocational and aesthetic training shall go hand in hand toward the development of the whole man. Some argue that our American youth is far too restless to stick to the preparation requisite to develop a real carver and that, consequently, we must continue to depend on the immigrant for skilled craftsmen.

From the press we learn that ninety artisans, wood-carvers, painters, wrought-iron workers and others are coming to America this autumn and that their work will be exhibited in New York. Some of them, undoubtedly, will remain to share their gifts with us.

The feeling grows apace that America is on the verge of a great awakening in art—another renaissance. Let us hope, then, for the stimulation and revival of this splendid old art of which Mr. Lang is so gifted an exponent.

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Laguna Beach Art Association is making preparations for a new art gallery, the site for which has been procured. To help in this cause the artists, who comprise quite a percentage of the village population, have painted "thumb sketches" to sell at \$5 each. A larger size is being prepared by the artists, who are much encouraged by the ready response of the public in purchasing the small canvases. A new curator has been engaged, and exhibitions are held each month. Laguna is a very lovely beach, and on Sundays and holidays is thronged with tourists and automobilists from the thriving cities of the rich agricultural district.



GILMAN MEMORIAL PLAQUE

GILMAN HALL, JOHNS HOPKINS UNIVERSITY

J. MAXWELL MILLER

## THE GILMAN MEMORIAL BRONZES

BY WILLIAM SENER RUSK

**T**HE 1923 exhibition of the National Sculpture Society in New York, which has now passed into history with a record of fine achievement, included among the scores of notable figures and reliefs the cast of one of the bronze plaques J. Maxwell Miller of Baltimore has made for the Gilman Memorial Room in Gilman Hall at the Johns Hopkins

University. The scheme of this memorial room is rather elaborate and has just been completed some six years after the occupation of the Hall, which is the main building of the new university group at "Homewood," Baltimore. The central lobby of the entrance floor of the Hall is used, whence run the corridors to the Library, the Offices,





GILMAN MEMORIAL PLAQUE

J. MAXWELL MILLER

GILMAN HALL, JOHNS HOPKINS UNIVERSITY

and the classrooms. The Room is designed in accord with the Georgian architecture of the building, Parker, Thomas and Rice, architects—itself modelled in harmony with the historic Carroll Mansion near by. It has two fireplaces, over which the new bronze plaques are set, and two entrances, for the lunettes of which special bronze decorations were designed by Mr. Miller. Bookcases have been built along the walls, filled with volumes from the pens of Hopkins' busy scholars, and convenient wall spaces are taken by portraits of eminent professors. Mahogany cases exhibit choice examples of Gilmaniana, and inviting lounges call for

meditation before the dark marble fireplaces. Finally, the windows are filled with frosted lights decorated with seals in colored glass of the educational institutions with which Dr. Gilman has connection. In other words, the central lobby, or room, is designed to bear some intimate relation to the educational leader whose genius played so large a part in the founding of the university and the early period of its history. The late Mrs. Gilman was the donor, and when the bronzes were unveiled and the completed lobby opened on Commemoration Day last February, Dr. William S. Thayer made the Presentation address.

Before describing the two plaques by Mr. Miller a word or two of criticism of the artistic plan of the Room as now carried out may be permitted. The neutral grey which hitherto covered the lobby has latterly given place to a grey green for the walls and gilt for the ceiling. The windows—which open on the interior court and were of plain glass—by their present frosted lights limit the amount of illumination the sculptor had a right to expect when designing his reliefs. And worst of all, the major part of the centre of the lobby is taken up with a “life-size model,” in a great glass case, of the campus when the architectural future of the university is already in the past—reported to have cost more than the bronzes themselves. These three inept details unfortunately go a long way toward preventing Mr. Miller’s really excellent work from showing to its best advantage. One cannot see and feel when the light is too limited and the space too crowded.

Maxwell Miller’s genius has always revealed itself as poetic, sensitive, ideal. While successful with several public monuments, notably with the Confederate Women’s Monument in Baltimore, one feels that in low relief his skill finds its most adequate expression. His Cardinal Gibbons medallion and his Thayer tablet show the graceful and fluid contours he gives to

work in this technique without omitting any incisive traits of character. The plaque of the Gilman group already shown in New York shows President Gilman standing in an easy pose before his armchair, his figure in partial profile, with his academic robes easily massed. On the table before him are accessories which reveal his interests as the finely modelled face does his personality—an Athena Niké statuette, a globe, some papers. The space to the upper left is filled with decorative lettering: DANIEL COIT GILMAN, 1831–1908. FIRST PRESIDENT OF THE JOHNS HOPKINS UNIVERSITY, 1875–1901.

The companion plaque is allegorical. Two male figures are shown in profile, an older one with torch aloft leading a younger over the mountains toward the sunrise. The soft light on the face of the former, the easy “flying” movement, the simplicity of the meaning, are patent and masterful. An eagle to the lower right is perhaps too insistent in the present lighting.

The small lunettes are in green tinted bronze with arabesque decoration, one giving in gilt letters the chief data of President Gilman’s notable career, and the other the seal of the university whose continued success will be but a posthumous honor to one of America’s great educational organizers and pioneers.

## ART VERSUS IMITATION

BY SYLVIA HOLT

AS A RULE the public in general prefer those pictures which imitate nature as closely as possible. To the average man a photographic representation is easily recognised and understood, requiring a minimum effort of comprehension. Not only this, but many sincere Nature lovers, capable of recognizing and appreciating all aspects of her beauty, fail to see why an artist cannot aim higher than in copying her forms as closely as possible. They very justly feel that man cannot surpass or transcend the works of God, and therefore consider truth to Nature the highest goal for which an artist should strive. But the fact is that man can no more surpass than he can equal Nature’s beauties. Therefore he must strive

to create some other element of beautiful significance in painting a picture, since he cannot by his own handiwork hope to emulate that of God in exactly reproducing natural forms.

There are three main reasons why this is not possible. First, painting is a trick whereby things of three dimensions are represented by two dimensions only. The appearance of solid forms and space must be rendered on a flat surface by height and breadth alone. Second, no human being is capable of exactly seeing and recording every aspect of color, form, light and shade, etc., than an object or scene may represent. Some aspect or other is bound to escape his consciousness. Even if the human eye and

mind were capable of exactly grasping and registering every element in a scene or object, the artist with his materials at hand—canvases, colors, mediums, etc.—would be physically incapable of completely duplicating natural objects, for he could not create solid forms and space with two dimensions, and also his materials would be constituted of entirely different elements than those of the objects he strove to reproduce. Third, no two people would look at an object or scene in the same manner. This is where the temperamental bias or prejudice enters in. Two men painting each a portrait of the same sitter will produce vastly differing results. One may care most for significance of line, and concentrate his creative faculties thereon. He, for example, may not care for what most appeals to his fellow worker, i.e., color, light and shade, significance of depth and modeling. A third artist in turn might strive to emulate all these effects and yet, in so doing, emphasize detail so as to sacrifice the general aspect, character, or personality of his subject. The finished products will differ according to the temperament and outlook of each painter, though to the individual artists they may appear faithful imitations of the original.

So the painter has no choice, but is forced by his technical inability to exactly reproduce Nature's forms, to strive for a different goal. The aim of art is then imposed from within as well as from without, from certain limitations in the artist and his materials, but most of all from his individual reactions to something which has impressed his inner consciousness. For even a man who strives merely to imitate, whether he will or no, consciously or unconsciously, is expressing in what manner the subject has affected him, through his personal outlook and treatment. In proportion as he is keenly sensitive to beauty, and capable of profound aesthetic reactions therefrom, his rendering of the theme will be the more subtle, harmonious and beautiful. Clive Bell has said: "An artist expresses what he feels for something that has moved him." And Walter Sickert: "A great painting happens when a master of the craft is talking to you about something that interests him." This is one of the most significant reasons for the

existence of art, but another is the desire in mankind for some channel of escape from the material aspects of daily life, calculated to evoke emotions purely aesthetic, intellectual, or spiritual, that will rest, refresh, or inspire and uplift the soul. The artist serves not only to evoke such emotions in his fellow-men, but, by the influence he receives from contact with contemporary life, expresses the current tastes and ideals of his time. Art, then, is inspired by certain emotions, desires, and longings in the mind of both artist and public, limited by the temperamental equation and technical inhibitions. Its aim is to express the spiritual and ideal in concrete form through a beautiful medium.

In trying to express a certain mood or emotion, the artist's interpretation would be dissipated and lost through distracting and confusing representation of multifarious detail. He must concentrate on the outstanding characteristics, and by selection, arrangement and elimination compose his lines, forms and masses so as to represent, with greatest simplicity and therefore directness, the vital and essential aspects necessary to the interpretation of his idea. If you emphasize particularities and nonessentials, the dominating features must go by the board.

Again, a beautiful picture must exist by itself, not in relation to the immediate instance, but typifying the general aspects of Nature. We enjoy a landscape because it contains within itself those elements which constitute a beautiful creation, not because it copies as closely as possible the exact place where it was painted. To reproduce faithfully every feature of a scene might result in a conscientious imitation, but those features, small parts in the scheme of the great outdoors, which is Nature's composition, when isolated on a canvas would only by luck create a harmonious whole. And it is the picture itself which must be harmonious, hence the painter's right and necessity for rearrangement and selection. This self-sufficiency of the painting, which is primarily a work of art, differentiates it from the illustration, which depends on some outside element to complete its full meaning. It is the permanent and universal features in a painting which give it place as a work of art. Take for example Titian's so-called "Sacred and



Profane Love." This title is agreed to be a misnomer, and opinions differ as to what the correct one should be, but it makes absolutely no difference in the enjoyment of the thing itself. All the qualities calculated to arouse our aesthetic emotions exist within the picture, whether we think we know who the figures were supposed to represent or what they were about. Titian probably cared even less, but used some legend as an excuse for creating his two beautiful figures, contrasting the clothed with the nude, delighting as we delight in that old, though ever new subject, the play of light and shade on the human form, and setting them against a landscape background of rare and infinite charm. The legend he used as an excuse for the figures, not the figures to explain the legend. To achieve this artistic permanence, and to give his theme a universal appeal, the painter must disregard the specific instance, striving for unity of composition, with general and characteristic rendering. As in music, the individual notes must be subordinated to the harmonious whole. Harmony is gained through rhythm. Lawrence Binyon says: "Every statue, every picture

is a series of ordered relations, controlled as is the body in the dance by the will to express a single idea. A study of the most rudimentary abstract design will show that the units of line or mass are energies capable of acting on each other, and if we discover a way to put these energies into rhythmical relation, the design at once becomes animated." In other words, arranging the several parts of a picture so that they may function in accord, each in turn enhancing the beauty of the other, so that the sum of the parts conform to a harmoniously rendered whole.

In conclusion: I have tried to show, first, why it is impossible for an artist to adequately imitate Nature; second, should this be possible, why the result would fail to satisfy from the artistic view-point; and third, what qualities he should consequently introduce to subplant his incapacity for reproduction in order to create those elements essential to a work of art.

"Great art only begins where the ideas of color and form, governed by harmony and rhythm, and the sensuous, emotional, and intellectual appeals, are united in one single satisfaction."



THE WOUNDED COMRADE

CARL E. AKELEY

MUSEUM OF NATURAL HISTORY, NEW YORK

# THE AMERICAN MAGAZINE OF ART

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## BEAUTY TALKS

"We have learned by sad experience," wrote Lawrence F. Abbott, in *The Outlook* last summer, "that beauty talks as well as money"; continuing in explanation as follows: "Even movie theatres, the latest altars of the money god, find that people will come more readily to them when they are beautiful, and the result is that movie proprietors have engaged architects and decorators and musicians to add beauty to the presentation of the picture. The fact is that beauty can be capitalized and is a money-making asset to any community. Europeans discovered this interesting fact first, and the tourist business which is attracted to Switzerland by its mountains and lakes and wonderful roads is one of the profitable industries of that small, but shrewd and successful republic. The Cote d'Azur and the Riviera from Marseilles to Genoa, the natural beauty of which has been preserved and enhanced and developed in every possible way, have put money in

the purses of France and Italy every winter. The Theodore Roosevelt International Highway in Oregon, and the new Storm King road on the Hudson, which is an extension of the wonderful development of the Palisades Park Commission, are money-makers."

"These things," Mr. Abbott declared, "do not need to be said to the artist, the architect, the poet, and the idealist. They love beauty for its own sake, and are often ready to sacrifice money for it. But that beauty is a money-maker does need to be said over and over again to contractors and promoters, not by way of didactic and moral education, but to save them from pecuniary loss. There is a certain type of practical man who is so unpractical that he does not realize that he is throwing away money when he destroys a beautiful bit of scenery or a beautiful historical edifice."

And how right he is! The cases that he had in mind at the time of writing were two bridges, the Highway Bridge near New York, which fortunately has been saved, and a threatened automobile toll bridge across the Hudson at Bear Mountain, just below West Point, which would seriously injure a most magnificent piece of scenery. But there are other instances of similar shortsightedness, and there is many a town which does not realize the awful silence it is maintaining in this particular.

In 1910, according to the editor of *Architecture* (the Journal of the Society of Architects, London), Bernard Shaw gave an interview on the occasion of the performance of "Caesar and Cleopatra" at Birmingham, England. What he said was: "Please give my compliments to Birmingham—after I leave the town, and say that I have the lowest opinion of its culture."

Eight years later the Civic Society of Birmingham was founded, and in 1921 it set up the first advisory art committee of the United Kingdom. This society not only brought to Great Britain the great Theatre Exhibition of a couple of years ago but has done much other useful work, including the giving of lectures, the publication of pamphlets and local guide books, the purchase and development of parks and open spaces, "and proposals for the rectification of such official malpractices as that which consists in crowding the greatest possible number of trade announcements,

set in the most distasteful type procurable, on the front cover of telephone directories."

The voice which Mr. Shaw in 1910 found silent in Birmingham is not only heard today but is talking to good purpose.

### EXTENDING THE A. F. A.'S MEMBERSHIP

Once more Invitation Committees are being formed throughout the United States for the purpose of inviting people to become members of The American Federation of Arts. The chairmen are being appointed from Washington. Many who, because of illness, were unable to serve last winter, are anxious to do their share in the membership work this fall.

Being chairman of an Invitation Committee in either a small or large community is real work, but it has been more than gratifying to us to find that prominent women with heavy responsibilities have been not only willing but eager to give us their cooperation through these committees.

The reason of course lies in the fact that the sort of people appointed as chairmen are really interested in developing the appreciation of art in their communities. Such people recognize the fact that probably no single means is more effective to this end than the regular reading of the AMERICAN MAGAZINE OF ART by an appreciable number of people in the same community. There is, of course, a special value in having the *same* art magazine read, thus stimulating discussion and developing common interests.

In our membership work we have been very much impressed by the fact that, more and more, American women are realizing and accepting their *civic* responsibilities. Our chairmen have felt the acute need of having Invitation Committees function in their communities, where perhaps there were only one or two members of the Federation, or even subscribers to the magazine. Through an Invitation Committee the work of the Federation becomes known, and the privileges of membership are offered to those who should enjoy them. They have appreciated this so much that they have been willing to give us their time and strength even for what might be termed a "membership drive."

It is not surprising that with the increase

in civic responsibility has come an increase in national responsibility—an interest not only in our own but in other communities, so that now we rarely have to answer the question, "What do I get out of being a member of a national organization?" It is not what they are getting, but what they are giving, though, as always, we *receive* in the same measure that we *give*.

Because of insufficient acquaintance in certain localities, we still lack chairmen in many cities and towns, especially in the central and eastern states. Any suggestions for suitable chairmen or offers of personal cooperation will be very much appreciated, if sent to the Washington office.

LAURA JOY HAWLEY,  
*Field Secretary.*

## NOTES

One of the recent additions to the National Gallery of Art in Washington is a portrait of the Queen of the Belgians, by Jean McLane (Mrs. John Johansen). This is one of that great group painted by distinguished American artists on order of a self-constituted committee of patriotic citizens, of leaders in the Great War, and purposed to form a nucleus of a great national portrait gallery in Washington. Mrs. Johansen was not able to go abroad at the time that the other artists went, and therefore this portrait is but lately completed.

It is an admirable work, literally a *tour de force*—a most unofficial, official portrait. Many will find it disappointing because it is human rather than queenly. The Queen of the Belgians is represented as an exceedingly vital, forceful woman, of striking femininity and nervous energy, but without crown or state robe, or the court environment. Technically it is a brilliant piece of work; artistically it will take its place with the best. There are strong contrasts of light and shade, crisp touches, bold treatment. The painter has apparently worked with vigor and enthusiasm, not as one performing a set task but rather as a skilled technician, with genuine enthusiasm.

Unfortunately there is no space available in the National Museum for the exhibition of this portrait collection, which, after



traveling about the country and being shown in all the principal cities under the auspices of the American Federation of Arts, has now come to make its permanent home in Washington. This collection belongs to the nation, but until Congress sees fit to appropriate money for a building for a National Gallery of Art it must remain stored, as must other valuable works of art likewise belonging to the National collection.

The United States is the only civilized nation in the world today which has no national gallery of art. Surely for the richest nation in the world this is a mortification and a disgrace. The national galleries of art abroad, in Italy, France and England, are meccas for tourists, and are great educational centers for the people. The American people are supposedly indifferent to art, but the attendance at the Metropolitan Museum of Art and at the Chicago Art Institute is three times as great as that at the Louvre in Paris.

	The Glens Falls Woman's
SUCCESSFUL	Club has scored a remark-
CAMPAIGN	able success in a campaign
AGAINST	against country billboards.
COUNTRY	This club, comprising about
BILLBOARDS	seven hundred women, with

Mrs. W. L. Lawton as chairman, has focused its attention this summer on the famous historic and scenic highway running from Glens Falls through the village of Lake George to Bolton. What it has accomplished is told in a little pamphlet gotten out by the club in recognition of the fine spirit which the local merchants have shown toward their campaign, which has been widely distributed among passing tourists. It reads in part as follows:

"We have asked our merchants to co-operate and help us. With fine public spirit they have done so. Seventy-two signs have been discontinued. Twenty-nine boards have come down. Seventy new boards planned for this season have been given up. This means one hundred less signboards on our highways because of our campaign."

The folder carries an appeal also, which says:

"Glens Falls is glad to welcome you into our vicinity. We are very proud of our

beautiful Adirondack scenery, and, for that reason, we have launched a campaign to abolish billboards along our highways. They are fast threatening to destroy the natural beauty of this region, and of our whole country as well.

\* \* \* \*

"Please note that you see today comparatively few local signs in our vicinity. There are a few who are yet to be convinced that you, the tourist, do not like billboards. They desire to please you, but they honestly think that you cannot find them without a billboard sign.

"If this campaign meets with your approval and you would like to see the billboard banished, stop and tell the garage man who fills your gas tank; tell the hotel man who dines you; tell the clerk who sells you a hair-net or a cigar. You will encourage those who have responded so finely to our call. You will help us to make next year a 100 per cent boast that Glens Falls, the beautiful city of the Adirondacks, places the conservation of her natural scenery above dollars and cents.

"Would you like to banish the national billboards as well? Much depends upon you. When you, the traveling public, tell the national advertisers with concerted emphasis that you resent billboards, the billboards will go. No firm will spend thousands of dollars for billboard advertising when public opinion has destroyed its value."

In a recent letter to the editor, Mrs. Lawton tells of the plans that are being made by the New York State Federation of Women's Clubs for a similar movement in other sections. She says in part: "I am delighted to find that the American Federation of Arts passed a resolution against Outdoor Advertising at their last annual meeting, and I am also glad to see the editorial on the same subject in the August number of the magazine.

"In the editorial you question the effectiveness of a campaign of individual protests, because so few people will take the trouble to enter a protest. I think you are right. To make our campaign effectual we must have machinery to make sure of a certain number of letters each month.

"We are building up such machinery in our New York State Federation of Women's

Clubs in this way. We have a state chairman in charge of the work. Billboard committees are organized in the clubs everywhere all over the state. Each committee has at least four members. Each member agrees to be responsible for at least one letter of protest each week. This means four letters per week from each committee, and 1,000 letters from 250 committees. The state chairman will send to each committee a list of four names of national advertisers, to whom that committee is to send its letters during the month. A form postal will also be supplied to each committee which they will return to the state chairman when they have sent out their full number of letters for the month.

"By means of this machinery, which we hope to have running by December 1 if not earlier, we expect to throw 1,000 letters of protest from individuals all over the state, written in the nicest possible spirit, on the desk of four national advertisers each month."

And then she adds: "Now, if the members of the American Federation of Arts are willing to help in this work, why cannot they avail themselves of this machinery? Would it be feasible to send to your members or chapters a circular letter explaining the plan and asking them, if they will write four letters of protest each month, to send in their names to me. I would then send my list of addresses each month to them."

All those willing to cooperate with Mrs. Lawton in her admirable and patriotic work may address her at 5 Chester Street, Glens Falls, New York.

ART IN WASHINGTON The season in Washington has opened most auspiciously with an exhibition at the Corcoran Gallery of Art of the work of Johanna K. W. Hailman, of Pittsburgh; paintings of flowers, landscapes and city pictures—an impressive showing; also a group exhibition of sketches in water color and pastel, made by Violet Oakley and Edith Emerson in Spain and Italy during the past summer. These exhibitions were followed by the selected International Exhibition from Pittsburgh, which is being shown in Washington this year for the first time.

At the Smithsonian Institution, Division

of Graphic Arts, the traveling exhibition of the Chicago Society of Etchers opened October 1st and continued until the 26th. Mr. Ruel P. Tolman, of this Division, has arranged an engaging program of print exhibitions to be held at the Smithsonian Institution during the coming season.

At the Arts Club an exhibition of oil paintings by Nicholas R. Brewer, of Chicago and New York, and an exhibition of photography by Miss Clara E. Sittrell, of New York City, were held during the first part of October; and the latter half of the month exhibitions of oil paintings by Grace Geike, of Cleveland, and by Cameron Burnside, also of wood block prints by Mr. Harry De Maine, of New York City, were shown.

ART IN HONOLULU "The Crossroads," a new art center in Honolulu, was opened by Frank Moore and Don Blanding in September.

These studios are purposed as a rendezvous for the artists and the public, serving as a clearing house for art in the Hawaiian Islands. The intention is to hold there a series of exhibits in which Honolulu artists may show their work week by week or month by month. Studio talks, more or less informal, will be given about the artists, their lives and their work. The artist is to be primarily considered. By means of these exhibits the public may come in contact with the best art in the community and may meet the artists themselves. The exhibitions will also serve to give the public an opportunity to learn about furnishing the home, planning the garden, and enable them to gain greater appreciation of the color which they see every day about them in the natural scenery in Hawaii.

Later on the "Crossroads Studios" plans to bring to Honolulu the works of artists residing in the States and foreign countries, and also to send out on circuit a group of paintings by Hawaiian artists.

AT THE METROPOLITAN MUSEUM OF ART On October 1 there opened in the Print Galleries of the Metropolitan Museum of Art a series of three exhibitions which will remain on view until the end of the year. These are respectively, etchings of the

contemporary Scotch school, including examples of the work of such well-known artists as William Strang, D. Y. Cameron, Muirhead Bone, James McBey, and Francis Dodd; ornament—a selection of some of the more distinguished and delightful engraved designs for use in the industrial arts; and miscellaneous prints of all kinds by contemporary American and English artists, which have recently been acquired by the Museum. The last exhibition is made “as an earnest of the fact that the Museum is not only interested in but collects the work of contemporary artists, and even that it sometimes becomes possessed of it before it is either well known or expensive.”

Another interesting collection placed on view the first of October, to remain through the month of December, is the Ballard collection of Oriental Rugs, presented to the Museum in 1922 by Mr. James F. Ballard. It includes in its 129 specimens some exceptionally fine examples of Near Eastern and Oriental weaves from the various rug-weaving centers of Persia, Asia Minor, Caucasus, Central Asia and China, with one interesting piece from the looms of India and a small group of representative Spanish carpets.

The Museum Bulletin of September, 1923, announces sixteen separate and distinct lecture courses which will be given during the coming winter under Museum auspices by members of the staff or by outside speakers recognized in their several fields as authorities. This will be the ninth consecutive year of regular courses of museum lectures. Some of these courses are free to the public, while others, arranged to meet the needs, and sometimes demands, of special groups of people, are offered for a nominal fee. Among the most interesting of these courses will be a group of four Sunday lectures by Royal Cortissoz on Great Paintings—Portraits, Landscapes, and Religious Pictures—and Great Sculptures. Other lectures will be those by Prof. Grace Cornell, Clark Wissler, A. D. F. Hamlin, Henry Hunt Clark, and Joseph B. Ellis, these being the Arthur Gillender Lectures, provided for through the bequest of the late Jessie Gillender. There is also a group of sixteen Study-Hours for Teachers, the aim of which is to interest teachers in the Museum collections, and to give them wider oppor-

tunity for study and comparison; and the Study-Hours for Members, which have been enlarged to include Home-Makers and are conducted with a view to showing the value of knowledge and guidance in the arrangement of the home.

Among the recent acquisitions of the Museum is a forceful portrait by Copley, of Joseph Sherburne, purchased from the great granddaughter of the sitter, Miss Mary Bowers Wheelright. This portrait is of unusual significance, not only on account of the artist but the subject, whose name is important in Portsmouth history.

RURAL  
PLANNING—  
ITS SOCIAL  
ASPECTS

We hear a great deal about town planning, but not so much in regard to rural planning. The U. S. Department of Agriculture has just issued a bulletin—Farmers' Bulletin No. 1325—on this subject, particularly as bearing upon the social aspects of the question. The bulletin is practically an exhibit of actual examples of rural planning by rural people. Quoting from the bulletin: “It shows their endeavor not only to create and improve their own institutions, such as recreation places, public grounds and public places, and trade and civic centres, but to conserve for the permanent use of rural people those institutions and auxiliaries of rural life, of proved value, that they already have.

“It shows especially that country people do believe in beauty in country places, that they appreciate it, and that they can and do afford civic beauty in their own environment. Its purpose is not to tell how things should be done but to show what has actually been done. It is hoped that the story of how these instances came about will encourage country people everywhere to plan for beautiful surroundings while planning for better farming.”

What, after all, could be more important than the betterment of the appearance and livableness of the farmhouse and the preservation of rural scenery?

ART IN  
ST. LOUIS

Through the death of Mr. Charles Parsons Pettus, which occurred through a fatal accident at Ligonier, Pennsylvania, early in the summer, Wash-





THE BLEACHERS AT TAOS

OSCAR E. BERNINGHAUS

EXHIBITED AT THE ST. LOUIS ART GUILD'S SPECIAL EXHIBITION OF WORKS BY LOCAL ARTISTS AT THE TIME  
OF THE FOURTEENTH ANNUAL CONVENTION OF THE AMERICAN FEDERATION OF ARTS

ington University has come into possession of one of the finest private art collections in St. Louis. The collection was assembled by the late Charles Parsons, an uncle of Mr. Pettus, who left it to his nephew for his lifetime, at the end of which it was to go to the university. It contains eighty oil paintings by such artists as Corot, Diaz, Dupre, Jacque, Cazin, Lhermitte, Breton, Bonnat, Jacob Maris, Israels, Lely, also portraits by Reynolds, Raeburn, Romney, Hoppner and Laurence. In addition to the paintings there are about three hundred and sixty art objects, including a fine collection of Chinese porcelains and Japanese lacquer.

The City Art Museum has lately issued an instructive bulletin on its recently acquired examples of Renaissance bronzes and other early metal work. This inter-

esting collection includes a bronze andiron of the sixteenth century by Allesandro Vittoria; a figure of Hercules, of the School of Gian Bologna, and formerly in the Chabrieres-Arles collection; a bronze door-knocker, sixteenth century Italian, of the Lombard School, likewise from the Chabrieres-Arles collection; two bronze mortars of the sixteenth and seventeenth centuries; a number of small bronze plaquettes from the Caruso collection; a bronze table clock of the seventeenth century, from the Albert Schloss collection; besides a number of smaller wrought iron objects, such as caskets, door knockers, etc.

Miss Mary Powell, for some years in charge of the art department of the St. Louis Public Library, has been appointed educational director at the City Art Museum.

There opened in London on October 17, at Holland Park Hall, a Decorators' Exhibition which, among exhibitions, seems to strike a new note. *The Architect* of August 24, speaking of this exhibition, said: "Almost everyone is interested in decoration, and the idea of an exhibition at which will be shown the best and the latest in wallpapers, cretonnes, wall-finishes of every kind, and the hundred and one interesting impedimenta of the house decorator's craft, will doubtless cause considerable interest. Some of the exhibits will be purely technical, of course, but they will be none the less interesting for that, for the lay visitor likes to get a glimpse of the works now and then, and is much interested in the means employed to get results. To the craftsmen, of course, the means is even more interesting than the end."

One of the most interesting features of this exhibition was a display of competition work by apprentices, journeymen and employers. These competitions were instituted by an Education Committee, on which there are representatives of master decorators, the operatives, instructors, art masters, and the Ministry of Education. They were mainly for apprentices, but included a few classes for journeyman and employers and ranged over a very comprehensive list of subjects, from rubbing down woodwork to the preparation of schemes of decoration in water color.

It is interesting to learn of the enthusiasm aroused at a western state fair recently an exhibition of paintings sent out by the Carnegie Institute, Pittsburgh. This is the famous traveling exhibit comprising sixty canvases by contemporary European artists, which were shown at the Institute's last international exhibition. They are starting on a tour of the leading cities of the United States, where they will be hung in art galleries, but this was the first time that they had appeared at a state fair. This fair was held at Hamline, Minnesota, midway between St. Paul and Minneapolis, and it is reported that thirty thousand people visited



PORTRAIT BUST OF WALTER GRIFFIN  
PAUL WAYLAND BARTLETT

the exhibition. This, it seems, proved the most popular exhibition which the fair has had for ten years, and application has been made for the loan of a similar collection next year.

In this connection it may be interesting to know that the American Federation of Arts has sent traveling collections to eleven state fairs this season, which would seem to bear out the theory that good art is enjoyed by those in the rural districts as well as by the city dwellers.

With the close of its exhibition on September 15, the North Shore Arts Association of Gloucester, Massachusetts, ends its first season with a record of splendid achievement.

With concerted effort on the part of the artists, inspired also by the interest of laymen, there has arisen almost out of "thin air" an institution devoted to the



HIS RECORD—POINTING WITH PRIDE

J. H. SHARP

highest artistic standards and with an educational value that none can overlook.

One year ago a group of artists in Gloucester dreamed of a hall in which to exhibit their pictures. Today their dream is more than fulfilled. Instead of the hall, there is a well-established institution with galleries unsurpassed by any museum in the country; with a setting for the museum unequalled by any museum here or abroad.

On the opening day of the exhibition between four and five thousand people passed through the galleries between the hours of one to six.

Through the season, the attendance has been greater than that of the usual city museum. The interest manifested in the quality of the exhibitions is indicated not only by sales but by the number of pictures invited by other institutions to go into their exhibitions.

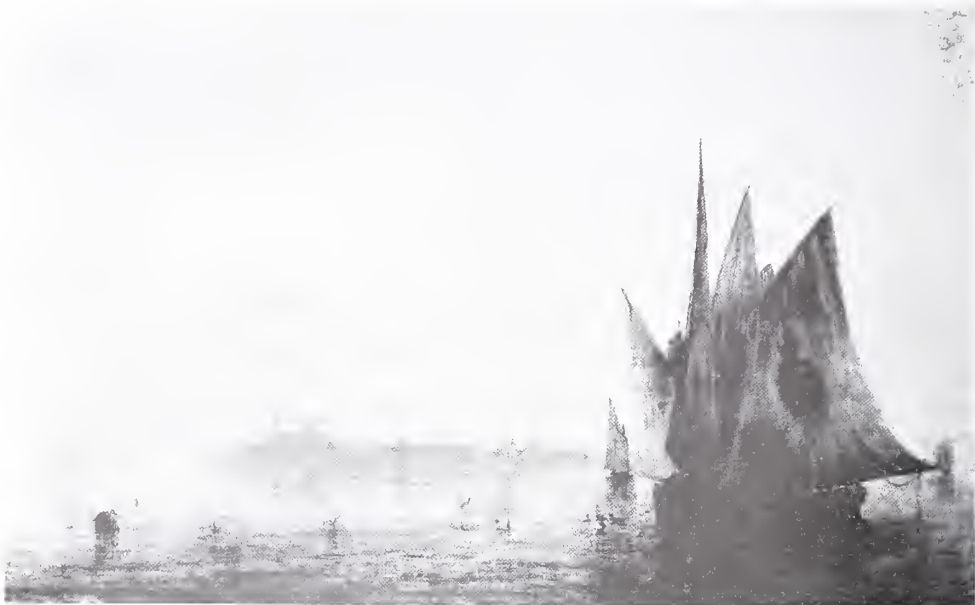
More than 45 sales have been made, consisting of paintings, sculpture, etchings, etc.,

a record that many old-established institutions might well be proud of.

With a realization of what the association has done and what its future possibilities are, the most prominent artists of other localities are applying for membership, and with an audience representing every state in the Union, with the wealth of this North Shore and with proper support, this association has almost limitless possibilities for good, not only as an educational institution from which is derived the highest pleasure but of value to the artist as well.

The Association has one unusual class of membership, the Museum Membership. Any regularly organized art museum in the United States may become a member by paying the nominal annual dues of \$5.00; and such membership entitles the museum member to be one of a group of such to whom the Board of Trustees shall award by lot that year the work of art purchased by the fund provided in that year by the donor





MORNING—VENICE

MEMORIAL EXHIBITION—MILCH GALLERIES, NEW YORK

GEDNEY BUNCE

members. The Jury elects a number of works from the exhibition which they consider of exceptional merit, and the museum chosen by lot then makes its own selection from this number. This year the Cleveland Museum was drawn, and they selected the painting "Reflective Mood" by Carl J. Nordell, which will be placed in the permanent collection of the museum.

The Association also has a pleasant surprise in store for their lay members. This year each lay member will be given an original etching executed by the well-known etcher, Carl J. Nordell, of a Cape Ann motive. Only enough proofs will be printed to supply the lay members of the Association, after which the plate will be destroyed. It is the plan of the Association to show its appreciation of the interest of the lay members each year by giving them an etching, lithograph or other work of art.

L. E. KLOTZ, *Secretary*.

Artistic photography and the heights of perfection it has reached were fully demonstrated in the Pictorial Photography Second Annual International Exhibition of Pictorial Photography shown in the San

Francisco Museum of Art, Palace of Fine Arts, from August 31 to October 7. The collection came from ten countries besides the United States, and was installed by Director J. Nilsen Laurvik in a way to invite comparative study. The exhibition was held under the auspices of the Pictorial Photographic Society of San Francisco, the Photographic Section of the Oakland Art Association, and the President and Board of Trustees of the San Francisco Museum of Art.

This second exhibition presented an adequate and excellent presentation of modern pictorial photography, and it afforded a basis for interesting comparison between American and foreign work, between work from different sections of this country, and between straight photography as opposed to process work.

In the selection of prints, the standard of acceptance was severe. The jury was composed of J. Nilsen Laurvik, William H. Clapp, director of the Oakland Art Gallery, John Paul Edwards, and Louis A. Goetz. The Salon Committee comprised P. Douglas Anderson, Edwin S. Culver, John Paul Edwards, Louis A. Goetz, G. H. S. Harding, and H. A. Hussey.

A selection of the exhibits is to be pur-

chased for presentation to the San Francisco Museum of Art as a nucleus of a permanent exhibit which is to be augmented by purchases from each succeeding annual exhibition.

The work shown included, besides the leading exponents of photography in this country, the work of the foremost pictorialists in England, Scotland, Holland, Norway, Belgium, Germany, Austria, Canada, China, Australia, and in order that spectators might know even more concerning the work being done in these countries, the Seven Arts Reading Room in the Museum made a special display of its publications on photography, published in the United States, France, Italy, Sweden, Spain and the Argentine.

Among the most noted photographers represented in the exhibition were Marcus Adams, England; Laura Adams Arner, Berkeley, Calif.; P. Douglas Anderson, San Francisco; Clark Blickensderfer, Denver; Anne Briggmann, Oakland, Calif.; Emil Bruggmann, Zurich, Switzerland; W. E. Dassonville, San Francisco; Paul DeGaston, San Francisco; John Paul Edwards, San Francisco; Adolf Fritz, Vienna, Austria; Louis A. Goetz, San Francisco; Johan Hagemeyer, Carmel, Calif.; G. H. S. Harding, Berkeley, Calif.; Anson Herrick, San Francisco; Henry A. Hussey, San Francisco; G. W. Harting, New York; Mrs. Antoinette B. Herve, New York; Franz Hollhuber, Vienna; Fred Judge, F.R.P.S., Hastings, England; Soffie Lauffer, Brooklyn; J. Harold Leighton, Bradford, England; Elbert Macnoughton, New York; Leonard Missone, Gilly, Belgium; Nicholas Murray, New York; O. C. Reiter, Pittsburgh; Aage Remfeldt, Christiania, Norway; Dr. D. J. Ruzicka, Czechoslovakia; Max Schiel, Leipzig; H. W. Schonewolf, Buffalo; Clara E. Sipprell, New York; Kark Struss, Los Angeles; Roger Sturtevant, Alameda, Calif.; H. Y. Summons, Virginia Waters, England; J. Vanderpant, Canada; Margaret Watkins, New York; A. S. Weinberger, Croningen, Holland; Clarence H. White, New York; J. M. Whitehead, Alva, Scotland; Lionel Wood, F.R.P.S., L.I.F.A., Brighton, England; Ralph Young, San Francisco, and W. W. Zieg, Pittsburgh.

A Photographic Salon will be held in the Carnegie Institute, Pittsburgh, next March.

Jean Julian Lemordant, the Breton painter blinded in the Great War, who came to this country and lectured

under such extraordinary circumstances a few years ago, and whose works were exhibited in this country under the auspices of the American Federation of Arts, has been singularly honored by his own government. Muriel Ciolkowska, in a recent number of the International Studio, gives the following interesting account of the incident:

"Recently in Paris the blind hero was the object of a ceremony that touched the emotions of all who participated in it. In front of the last picture which he painted before his calamity befell him, a picture shown in this year's Salon de la Societe Nationale in the French capital, M. Bartholome, president of that group, presented to him the insignia of his promotion from the rank of an officer of the Legion d'Honneur to that of commander. When this had been done, his fellow artists carried him on their shoulders through the galleries of the Grand Palais, acclaiming his bravery."

This winter M. Lemordant will assume the professorship in aesthetics at l'Ecole des Beaux Arts, founded for him at the suggestion of M. Albert Besnard, director of the school, in recognition of his achievements.

It is felt that this is of particular interest to our readers who will recall the article on Lemordant by Miss Anna Seaton-Schmidt, which was published in this magazine in August, 1919.

A collection of twenty-five paintings by Emil Carlsen, which were shown last spring at the Corcoran Gallery of Art in Washington, and later at the Carnegie Institute, Pittsburgh, were exhibited during September at the Akron Art Institute. In addition to the Carlsen paintings, which included his "O Ye of Little Faith," "Open Sea," one of his greatest marine pictures, and "The Rhages Jar," the exhibit was reinforced by twenty pictures from the Gage Galleries, Cleveland, including two by Ranger, two by Chauncey F. Ryder, and others by well-known artists.

The Akron Art Institute is now in its

second year and its officers report a growing interest in the organization throughout the city. More than 10,000 people saw the first four exhibits shown this year at the Institute, which is housed in the Public Library building. In addition it has received generous cooperation from the public schools, the municipal university, and the women's clubs of the city.

ART IN AN OKLAHOMA CITY Norman, Oklahoma, is a city of five thousand population, outside of the State University, which adds four thousand more. During the season of 1922-23 the following calendar of exhibitions and sales was put into effect:

Sept. 15. Cinco Pentares of Santa Fe.	Three sold.
Oct. 1. Chinese Paintings, Sung and Ming.....	Seven sold.
Oct. 15. Japanese Prints.....	Thirty sold.
Nov. 1. Japanese and Chinese Textiles, Pottery and Bronze.....	One-third of exhibition sold.
Nov. 15. Indian portraits of W. Langdon Kiln, New York.....	One sold.
Dec. 1. Ralph Pearson, of California.	One sold.
Dec. 15. Thomas MacLaren, Architect, Scotland.	
Jan. 1. Birger Sandzen.....	Three paintings and thirty lithographs sold.
Jan. 15. Paintings by Mahier, Meux and Jacobson.....	Five sold.
Feb. 1. George T. Cole, of Los Angeles.	
Feb. 15. American Modernists:—Sterne, Zorach, Arthur Davies, Rockwell Kent, Marin, etc.....	Six etchings sold.
March 1. French Modernists:—Gauguin, Picasso, Cezanne, Renoir, Rodin, Degas, etc.	
March 15. State exhibition—Oklahoma City.....	One sold.
April 1. Colbert, Indian Artist.....	One sold.

It would seem to us here in the far east that this record speaks for itself and is highly commendable.

The Department of Art at the university is under the charge of Prof. Oscar B. Jacobson, a big man doing big things; not a native born, but one of Scandinavian and French stock—an adopted citizen who has made this country and its development his own and who is devoting his life manfully and joyously to the advancement of art and its appreciation. Prof. Jacobson's paper at

the recent convention in St. Louis, on "Modernism in Art," was a plea for tolerance, an inspiration to thought, and it evoked much interest. Under his auspices several exhibitions sent out by the American Federation of Arts have been shown in Norman. He is one who can always be counted upon for intelligent and effective cooperation. The university and the state are fortunate in being able to number him among their workers.

## ITEMS

Leon Bakst, the great Russian artist, will come to the United States in November to paint a few portraits in New York and to lecture to the American gentlewoman on the Art of Costume. It was Bakst, it will be remembered, who designed the costumes and settings for the Ballet Russe and for the operas of Gabriel D'Annunzio, one of which is to be presented in the United States this season. His influence has been greatly felt on the stage and in present-day fashions.

Bakst is a member of the Imperial Academy of Petrograd, and an officer of the Legion of Honor of France. He has lately completed a series of decorations for the mansion of Baron James Rothschild at Park Lane, London, a task that engaged him for nearly seven years.

The Boston Society of Arts and Crafts announced in its September bulletin that its Sales Extension Committee is to bring before the next meeting of the Council a plan for the opening by the society of a salesroom in New York. They have made a careful study of the situation and have canvassed 150 of the most active consignors of the society through a circular letter. As a result, the project is already backed by a guarantee fund of almost \$7,000 subscribed by members. A very large majority of those consulted favored the plan and agreed to increase their consignments. The committee will be glad to receive additional guarantees from other members who are interested in such an extension.

The Southwest Museum of Los Angeles held its first annual exhibition of Modern American Handicrafts during the month of October, particular emphasis being laid on the use of color in objects of every-day use.



From September 3 to 17, at the time of the great Fiesta at Santa Fe, the Eleventh Annual Exhibition of the Taos Society of Artists was held in the Museum of New Mexico. This consisted of ninety-nine pictures by artists of New Mexico, and twenty-three by members of the Taos Society, besides two works in sculpture and a few examples of arts and crafts.

The Carnegie Institute, Pittsburgh, opened the season with an exhibition of water colors by Winslow Homer, which was on view from September 10 to October 26. Most of the paintings in this exhibition were shown in the Exposition of American Art held in Paris late in the spring, under the auspices of the Franco-American Association for the Exhibition of Paintings and Sculpture. The catalogue, which lists forty-nine works, contains a foreword by Royal Cortissoz, taken in part from the catalogue of the Paris Exhibition.

The War Memorial for Rugby, England, is a figure of St. George, in glazed faience, designed by Harold Stabler, modelled by H. and Phoebe Stabler, and potted by Carter, Stabler and Adams. It measures three feet in height and is unique in character.

Mr. Maurice Braun will have a collection of his work on circuit this season. It opens in Hartford, Connecticut, in November, then to be shown in Boston, Dayton, Antioch College, and Oklahoma City.

The 33rd Annual Exhibition of the National Association of Women Painters and Sculptors, of which Miss Emily Nichols Hatch is president, opened with a reception Tuesday, October 16, at the Fine Arts Galleries, 215 West 57th Street, New York. One of the interesting features of the exhibition is the invited group of foreign women painters, among whom are the following well-known artists: Valentine Reyre and Madeleine Grégoire from France, Olga Boznanska from Poland, Emma Ciardi from Italy, and Anne Swinnerton, the English artist. Anne Swinnerton, by the way, is the first woman to be made a member of the Royal Academy since Angelica Kaufmann.

Another feature of the exhibition this year is the use of the Academy Room for etchings, monotypes, block prints and water colors.

## BOOK REVIEWS

**MANUAL OF INFORMATION ON CITY PLANNING AND ZONING**, by Theodore Kimball. Harvard University Press, Cambridge, Mass.

The writer of this manual is the Librarian of the School of Landscape Architecture, Harvard University, Honorary Librarian, American City Planning Institute, and Associate of the British Town Planning Institute. It is on account of the numerous inquiries about city planning received at the Harvard University School of Landscape Architecture and through other sources that the book was brought into existence. It unquestionably fills a very great and immediate demand. The first part of the book is directed, as the preface tells us, more especially to those just beginning their studies in this field, who may desire to know what city planning is and what it does for a city, what books and magazines to read about it, what organizations are backing it, what funds are being appropriated for it, and how, having come to believe in it themselves, to launch a campaign for the education of others. The second, or bibliographical, portion of the book comprises what is probably the most comprehensive list of references on the subject available. It is an important piece of work, admirably done with the thoroughness and accuracy required for serviceability. Miss Kimball reminds the user of this manual that over three hundred cities and towns have appointed commissions to work on phases of city planning and zoning and calls attention to the fact that the citizens of St. Louis recently passed bond issues totaling \$87,000,000 to carry out the public works laid out on their city plan. It is an amazing thing that so much information and information of so stimulating a character could be given in the 188 pages which make up this volume.

**SIR WILLIAM ORPEN-AUGUSTUS JOHN.** Contemporary British Artists Series. Albert Rutherson, General Editor. Charles Scribner's Sons, New York, publishers. Price, \$2.00 each.

These are the first of a series of six monographs on contemporary British artists presently to be published. The intention is to continue the series so that it will ultimately include without reference to their

age or to the school of thought to which they may belong, the work of the most vital living British artists. In each instance they consist of a critical essay and approximately thirty-five full page plates reproducing paintings and drawings by the artists whose work is under consideration. The essays are written from the British point of view and they are apparently unprejudiced but if one doubts the veracity of the written work or the judgment of the critic, it is quite possible to put it to the test by an examination of the numerous illustrations which follow. The color note obviously is lacking but the quality of the art of the painter is very fairly represented in the halftone reproductions.

**THE ART SPIRIT**, by Robert Henri. Compiled by Margery Ryerson. J. B. Lippincott Co., Publishers. Price, \$2.00.

Many students, Mr. Henri says, have asked for this book, and that is the reason the fragments for its composition have been brought together. The subject is beauty—or happiness, and man's approach to it is various. The material consists of notes, articles, fragments of letters and talks to students bearing on the concept and technique of picture making, the study of art generally and on appreciation. It is a book which will be found of particular value to students and to those who are trying to find their own way without the constant guidance of so skilled an instructor as Robert Henri.

**MY CLASS IN COMPOSITION: A Teacher's Diary** by Julien Bezaud. Translated by Phyllis Robbins. Introduction by Rollo Walter Brown. Harvard University Press, Cambridge, Mass.

This translation is based upon the fourth French edition, but several chapters not yet published in France have been included, and certain changes and omissions in the original text have been made with Mr. Bezaud's cooperation. In the introduction Mr. Brown says, "There are at least two good reasons why this diary of a teacher of composition ought to be welcomed heartily by teachers of English, directors of schools, and all other persons who look upon penetrant thinking and adequate expression as important ends in educational procedure." In the first place it will help boys and girls to think honestly and write clearly, and in

the second place Mr. Bezaud is an unusual teacher possessing the power to inspire and enthuse the students. He is not a teacher of art but composition. Composition is based on much the same principles in literature, music, architecture, painting and sculpture, and it is these basic principles of which this book treats.

**MONUMENTS OF THE EARLY CHURCH**, by Walter Lowrie, M. A., late Fellow of the American School of Classical Studies of Rome. The MacMillan Company, New York, Publishers.

This volume, which has the general appearance of a text or reference book and is profusely illustrated, is designed to give a general view of the monuments of the early church and comprises in its scope all branches of Christian art and archaeology, treating each of them as completely as is possible within the limits of a handbook. To those who are making a study of the subject, it should prove of great assistance. It is not the sort of book, however, that one would carry into the woods under one's arm to read on a summer afternoon. Obviously it is for the classroom, the study club, the reference library, a valuable contribution to the history of art.

**THE RUSSIAN ARTS**, by Rosa Newmarch. E. P. Dutton and Company, New York, publishers. Price, \$2.50.

All eyes have been turned curiously and interestedly to Russia for the past few years and out of that strange troubled country has come, in the past decade, expressions of art of a novel and superior sort, simultaneously appealing and repulsive. Only the last chapter in this book is given to the new art, the rest tells of that which has gone before—structures built up through many generations to be torn down and rebuilt, a knowledge of which is essential in all probability to an understanding of the newer forms. The same author has published books on the Russian Opera, Tchaikovsky, and Poetry and Progress in Russia.

**ARTISTIC ANATOMY**, A Textbook by U. W. A. Parkes. William Wood and Company, New York, Publishers. Price \$3.50.

The author of this book is a lecturer on Artistic Anatomy at St. John's Wood Art Schools, and formerly lectured at other

schools of art in London. He has felt the need of a complete textbook on the subject in his own classes and the present work was brought forth as a result. The importance of a sound knowledge of anatomy goes without saying, or was at least generally accepted before the Modernist movement came into vogue. Seeing as it was not despised by Leonardo da Vinci and Michael Angelo, it may still be found of use to those who are modestly following in their footsteps. Certainly for sculptors and for those who are to draw and paint the human figure, such a book as this must prove of great assistance.

**THE RUBAIYAT OF OMAR KHAYYAM**, translated by Edward FitzGerald with decorations by Fish. E. P. Dutton & Co., publishers, New York. Price, \$7.50.

**THE RUBAIYAT OF OMAR KHAYYAM**, translated by Edward FitzGerald with illustrations in color by Hope Weston. E. P. Dutton & Co., publishers, New York. Price, \$3.00.

The house of Dutton stands sponsor for two newly illustrated editions of Edward FitzGerald's translation of the Rubaiyat of Omar Khayyam. The illustrator of the more sumptuous one prefers to hide behind a pseudonym. One wonders why. The publishers announce the sex as feminine and declare that these drawings "put her at a bound in a new class" because of their fantastic, imaginative quality. Fantastic they are without doubt, suggesting a little the influence of Bakst, savoring somewhat of the Russian ballet, possessing a little no doubt of the flavor of the Orient, but chiefly meritorious because so far removed from the Vedder illustrations which they cannot begin to approach.

The lesser volume makes less pretense and employs as illustrations color plates of the rather usual type, interpreting the lines of the Rubaiyat and the language of other days.

### LITHOGRAPHY

Mr. Bolton Brown has written, Mr. Updike has printed and Mr. Fitz Roy Carrington published a delightful little essay on Lithography. Five hundred copies have been printed and the price has been set at one dollar, so as to place the little book

within the reach of any serious print lover. In every sense it is a work of art. It is also good and informing reading.

Mr. Bolton Brown is an experienced lithographer; he therefore knows whereof he speaks. His essay takes the form of a familiar talk on the subject and will be especially beneficial to those who are experimenting in this fascinating art.

Chosen at random, this paragraph from the essay speaks for itself and is found particularly significant not only in subject matter, but for the essay as a whole: "When I dig through portfolios of old lithographs I find that the greater part are worthless, of course. They were badly drawn and almost, but never quite, as badly printed. Some are overetched, some overprinted, and the great majority are both. An occasional better one crops up, for men who could draw have existed in all periods and used all materials. There have been chaps who could print, too: I know their work when I see it, and I take off my hat to it. But the prize is that rare case in which a gifted enthusiast has hit upon an inspiring subject and a master printer has handled the result. Such a print is a treasure time cannot stale nor age impair,—a thing for the collector and the museum—provided there ever was a museum which understood that the preservation of beauty, not history, was its function."

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Mr. Henry E. Huntington has recently purchased what is considered one of the finest and most complete collections of photographs depicting the life and customs of the Southwest Indians. The photographs were made by Carl Moon, who for more than twenty years has made a study of these Indians and who has brought into his collection of two hundred and fifty pictures practically every rite and custom of the Pueblos, Hopi, Navajos and related tribes. He has lately been commissioned to visit the reservations of Arizona and paint a series of twelve oil paintings of the Indians in their native haunts. The addition of these Indian pictures to the Huntington collection is in accordance with the recent efforts of the collector to make a complete and authentic pictorial record of all that remains of the Amerind.



# THE AMERICAN FEDERATION OF ARTS

## Bulletin—Exhibitions

- WASHINGTON WATER COLOR CLUB. Annual Exhibition. Corcoran Gallery of Art.....Oct. 27—Nov. 20, 1923  
Exhibits received October 19 and 20.
- ART INSTITUTE OF CHICAGO. Thirty-sixth Annual Exhibition of American Paintings and Sculpture.....Nov. 1—Dec. 9, 1923
- PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS. Pennsylvania Academy of the Fine Arts. Twenty-second Annual Exhibition.....Nov. 4—Dec. 9, 1923  
Exhibits received October 22, 1923.
- PHILADELPHIA WATER COLOR CLUB. Pennsylvania Academy of the Fine Arts. Twenty-first Annual Exhibition....Nov. 4—Dec. 9, 1923  
Exhibits received October 16, 1923.
- NATIONAL ACADEMY OF DESIGN. Fine Arts Galleries, New York. Winter Exhibition.....Nov. 17—Dec. 16, 1923  
Exhibits received November 1 and 2, 1923.
- HANDICRAFT CLUB OF BALTIMORE. Baltimore Museum of Art. Fourth Annual Exhibition.....Nov. 16—Dec. 16, 1923
- CORCORAN GALLERY OF ART. Ninth Biennial Exhibition of Paintings by Contemporary American Artists. Washington, D. C.....Dec. 16, 1923—Jan. 20, 1924  
Exhibits received November 26, 1923.
- WATER COLOR SOCIETIES. Combined Exhibition of the New York Water Color Club and the American Water Color Society. Fine Arts Galleries, New York...Dec. 26, 1923—Jan. 15, 1924  
Exhibits received December 22, 1923.
- ART INSTITUTE OF CHICAGO. Twenty-seventh Annual Exhibition of Works by Artists of Chicago and Vicinity.....Feb. 1—Mar. 11, 1924
- ARCHITECTURAL LEAGUE. Fine Art Galleries, New York.....Feb. 3—Mar. 2, 1924  
Exhibits received January 16 and 17, 1924.
- ART INSTITUTE OF CHICAGO. Fourth International Exhibition of Water Colors.....Mar. 20—April 22, 1924
- NATIONAL ACADEMY OF DESIGN. Ninety-ninth Annual Exhibition.....Mar. 21—April 21, 1924  
Exhibits received March 6 and 7, 1924.

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## IN THE NEW YORK GALLERIES—DECEMBER

In the way of exhibitions this month will be a full one, for most of the galleries have planned to hold several. A number will be of small sized paintings suitable as holiday gifts.

The Ainslie Galleries will hold three exhibitions. From the 3rd to the 15th there are to be seen landscapes and figure paintings by A. D. Leffingwell. Simultaneously will be held an exhibition of paintings by L. Wolchonk. Following these there will be shown pastel portraits by Mrs. R. S. Peabody, and landscape paintings by Alexander Oscar Levy, a painter from Buffalo. The two last named exhibitions will remain on view until the 31st.

The Art Center is also showing three exhibitions this month. From the 10th to the 24th there will be on view landscapes by George A. Traver. From the 1st to the 20th there is an exhibition of the work of the Louis Comfort Tiffany Foundation. From the 1st to the 30th a cooperative exhibition of craft work will remain on view.

At the Babcock Galleries the Guild of American Artists will continue their exhibition, which opened November 26 until the 8th of this month. From the 10th until the 31st an exhibition of cabinet paintings by well-known artists will be held. This exhibition, of course, is especially planned for the holidays.

Sketches in water colors and oils by the members of the National Association of Women Painters and Sculptors will be shown at the Ferargil Galleries.

Etchings of dogs by Marguerite Kirmse will be on view for the entire month at the Harlow Galleries. These etchings are mainly humorous in spirit. In addition to this exhibition there will be shown new etchings by Donald Shaw MacLaughlin.

For the holiday weeks the Kennedy Galleries are making a special feature of recent etchings by Frank W. Benson never before shown.

The New Gallery will again hold an exhibition of paintings selling for \$100 each. These paintings are mainly by American artists. There will also be on view a general exhibition of European art, including work by the following painters, Utrillo, Mondcain, Jules Pascin, Nolde, Pechstein, Sola. The effort will be to represent contemporary art.

Scott and Fowles are showing this month the work of two English artists of note. There are drawings by Augustus John, who is now visiting this country, and water colors by the portrait painter, Ambrose McEvy.

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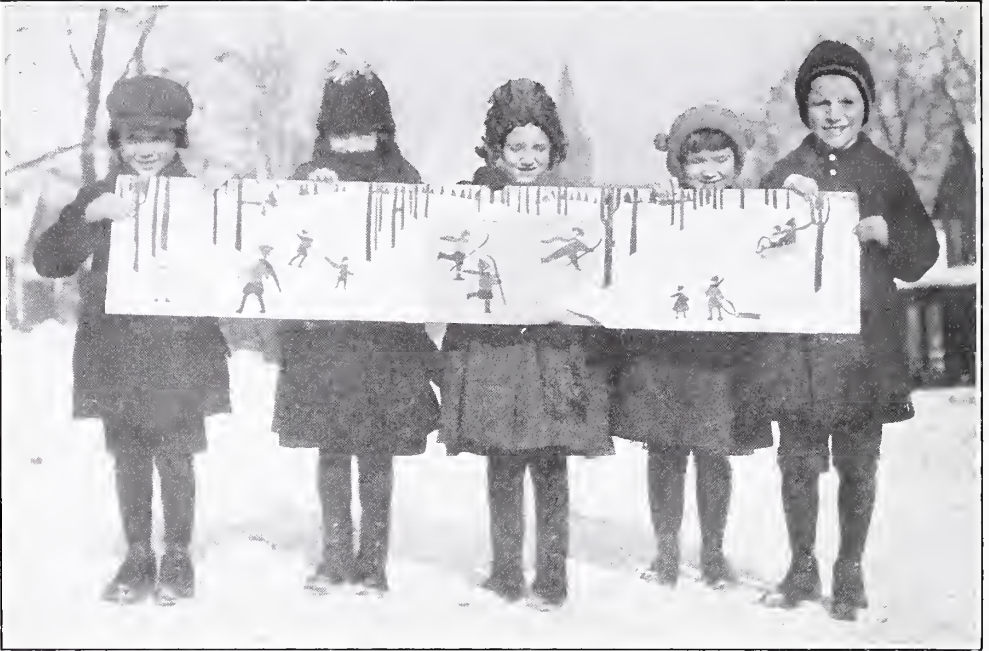
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SOME HAPPY ARTISTS WEARING THE SMILE THAT COMES FROM WORK WELL DONE

*A typical illustration from The School Arts Magazine*

Royal Bailey Farnum, Principal of the Boston Normal Art School, defines Art as "the doing of anything as well as it can be done"

## The School Arts Magazine

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DECEMBER, 1923

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BY

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THIRTY-SIXTH ANNUAL EXHIBITION, ART INSTITUTE OF CHICAGO

# THE AMERICAN MAGAZINE OF ART

VOLUME XIV

DECEMBER, 1923

NUMBER 12



ON THE ROAD TO VENICE

BEPPE CIARDI

## SOME ITALIAN PAINTERS OF TODAY

BY HELEN GERARD

THE ITALIAN paintings shown at the last International Exhibition of the Carnegie Institute at Pittsburgh, are the work of twelve men and one woman, unquestionably representative, yet selected out of so many that one wonders if any other country of relative size has—I was going to say—such a passionately prolific output as that of Italy? What a high percentage of the population must be artists to maintain not only the major part of two great internationals every year—the old one at Venice, the new one at Rome—besides all the overlapping national annual, biennial, triennial, quadrennial exhibitions, with their big prizes and their increasingly severe con-

ditions, and an uncountable number of strictly regional (not national), local, occasional and one-man shows!

“Too many,” the Italians often say; but that is not our affair. It is a part of our appreciation of the Pittsburgh exhibitors to understand the forces from which they were drawn, and that entails knowing something of the incentive afforded them, by the Government, by city authorities and otherwise, with such abundance and diversity of all of the opportunities which prize competition and exhibition mean. It is also important to understand what the Italians call the regional association and influence, and why so much of the best work is first



shown and often receives its highest awards at what superficial observers from another country might be tempted to consider merely local shows. In the first place, it must be remembered that the magnificent inheritance of Italian art was created by intensive cultivation in local centres—a thought that must bear fruit with us if ever we are to achieve such a thing as American art. Each of those centres still has the tradition of attainments in which it never was surpassed by other centres, and each still has at heart the interpretation of its own scenery, its personal character, its peculiar life, this last a notable feature of all modern Italian painting, and which Mr. Cortissoz has lately pointed out is lamentably lacking in the work of our own artists. How natural it is that those ancient centres should not forget the pride of earlier days, although under United Italy they have become but provincial cities, and their academies are, necessarily, nationalized. It is right to remember that they were capitals of independent realms and republics which for centuries maintained their own particular artistic prestige before the world. All having suffered from the common decadence, largely due to the centralization at Rome during the Age of Pomp, each has taken upon itself its own share in the reawakening, *il risorgimento*. Perhaps there are almost a score of such radiant centres, groups of men and a few women skilled in technique and strong in temperamental expression, who, without being in any sense narrow or localized in their art, feel the spirit of the region of their birth or adoption, and in their work contribute to the revival of the old glory. They realize, too, that they are making good the martyrdom of the preceding generation of those pioneer painters from the real men who left behind them work which was often less admirable in artistic value than in its powerful influence toward reawakening the art of a heavily sleeping country.

The exhibitors at Pittsburgh this year represent but four of these groups which are, beginning at Rome and going northeast, then northwest:

Of the region of the Lazio: two, Antonio Mancini and Giulio Aristide Sartorio, both Romans by birth and residence. Of the Three Venetias, five, all living in the city of Venice: Francesco Sartorelli, born at Cor-



MADONNA

ANTONIO MANCINI

INTERNATIONAL EXHIBITION, CARNEGIE INSTITUTE

nuda, Treviso; Ettore Tito, born at Castellamare di Stabia on the Bay of Naples, but who went to Venice in childhood; Italo Brass, native of Gorizia in the Venetia Julia, settled in Venice as a young man; Beppe and Emma Ciardi, born and bred in

the city; Alessandro Pomi, born at Mestre across the Lagoon, living at Venice. Of Lombardia, three, all living at Milan: Giuseppe Carozzi, Milanese born; Carlo Cazzaniga, and Pietro Gaudenzi.

The two Piedmontese, established at Turin, are: Cesare Maggi, Roman by birth and Agostino Bosia, native of the city.

Antonio Mancini, on familiar ground at Pittsburgh, was represented this year by a composition and color scheme whose contrasts in tone, values and material substance are emblematic of the subject: the warm living woman of the people is sitting, looking you and me in the face. But how? Is the *ciociara* conscious or unconscious that the *Madonnina* with the divine *Bimbo* are shedding their radiance in marble-white purity over her head kerchief and even touching her face? Antonio Mancini is sometimes called the grand old Neapolitan, but another painter Mancini lives at Naples, where Antonio studied in the great days of Domenico Morelli. He had already entered upon his brilliant career, although but twenty-one, when the eruption of Vesuvius, in 1873, so long obscured the pure light necessary to his work, that he left for Paris, London—and world-wide fame.

Essentially portrait and figure painter, endowed with the force of character to use his own powers in defiance of tradition, Mancini has always stood out from all schools. You may not like his taste, his lavishness of paint and often overcharged accessories in every form of still-life; but with all the dare-devil stunts he may turn off with them in his strength, sometimes violence, of composition, of light, shadow, color, and of white, Mancini's subject always dominates his picture, not only with life, but with a psychological force that stamps his faces and all their life-histories upon the memory of the beholder.

Giulio Aristide Sartorio (there is another painter Sartorio, too) was represented this year by an interpretation of the *Campagna* about the Eternal City. To studies of his native Lazio region, this versatile artist has devoted a large part of his three-score years and ten, ever since, as a young man, they made his name known through water colors of original treatment, still more with pastels which are yet considered among his best productions. The "Transportation of a

Block of Travertine from the Quarry of Aque Albule" as a landscape is pure in tone, full of atmosphere and character, but the subject is three yoke of the all-important workers of the Lazio, the soft-tinted, short-horned, almost buffalo-headed bullocks, hauling the immense block of marble which it is sufficient to indicate swinging by cable chains between the fore wheels of the running gear, as it is enough to indicate the drivers by their goads. Sartorio's reputation might rest upon his landscapes, portraits, nudes, or animals in oil, upon his water colors or pastels, upon his sculpture, his illustration in black and white, and still more, upon his mural painting in tempera. His revival of this ancient medium is revealed most notably in the characteristically individual decorations of the new Parliament Hall in Rome.

The large Venetian group of painters was represented by one woman and four men, all of whom reveal the power of Venice as a teacher of atmosphere, light, color, movement, although it would be difficult to trace anything that could be called personal influence, even between sister and brother or master and pupil. The senior members of this luminous company are Francesco Sartorelli and Ettore Tito, two of the most highly honored of Italian painters.

In Sartorelli's "Autumn," seen at the Carnegie, the bucolic life of the highlands of the "Veneto" is epitomized in an unconscious little shepherdess in the shade of a grove of trees whose leaves flutter in the high light of the golden autumn sun, and through whose branches we see, across the sun-bathed middle distance, the village profiled in delicious light against a shadowy mountain-side rising out of sight. By the bold handling of light and color in practically one tree, the composition binds an extensive scene into one strong and poetic suggestion.

Although painter born, if ever there was one, Francesco Sartorelli did not discover his gift for the brush until after a musical career in Italy and abroad was closed by a long illness, and during convalescence at Venice he suddenly felt an impulse to paint—in his own way and without a master. Two years of intensive study alone was sufficient to produce work which was admitted to the Venetian National and Foreign Exhibition of 1890. At the Biennial, inaugurated two



years later, his painting was hailed as "a new element of vast significance," "an individual revelation of the poetry, the spirit and the character of the Venetian Estuary." That significance was emphasized when the ancient Milanese Academy of the Brera, at the National Triennial Exhibition, passed over the work of the best artists of that epoch to confer its greatest honor, the Prince Humbert Prize upon the "Vespere" of the self-taught painter, trained only as *maestro* of music from Cornuda who, beginning to paint at middle age, had so quickly achieved unparalleled results by methods of his own, contrary to all the discipline of the academical Via Crucis. Other great awards were rapidly won, and Sartorelli's landscapes were in request, as they are still, at home and abroad.

Ettore Tito sent to America the full-length double portrait entitled "My Sons," which last year occupied the place of honor in the painter's fourth *mostra personale* in the course of the three decades of the honorable existence of the Venetian Biennial. The portrait was reproduced in a partial view of that *sala* in the November number of the Magazine, the portrait alone appearing in the November number, both in connection with articles on "the XIIIth." Tito is an artist of great versatility and power, individual both in sentiment and technique in the nude, in portraits, genre, landscape, lagoon and all other Venetian interpretations under every atmospherical and psychological effect that residence in the city from childhood can have afforded his acute observation. Able to use his ample gifts and equipment both in painting and in sculpture with simplicity and sincerity hardly paralleled by any other modern artist, he has won almost every honor attainable, together with the informal title of heir of the old Venetian school. But Tito also lays claim to that descent in the grandiose symbolical commemoration pictures for which some of us have little sympathy.

For purity of artistic conscience, for charm and for sound technique, none of the Italians at Pittsburgh were better represented this year than the brother and sister Ciardi, who keep up the tradition of the old Venetians whose art "ran in the family." In them we see the development of two

personalities bearing no artistic resemblance to each other except in those essentials which make all painters kin. They both learned impeccable technique and much else in the studio of their father, Guglielmo Ciardi, profiting by his throwing off the conventions of his early epoch and developing into the master of modern Italian landscape painting that he became, largely, under the revelation of what was doing in the rest of the world, made by the Exhibitions of the Venetian Biennial.

The subject of Beppe Ciardi's canvas at the Institute this year is that which is dearest of all others, perhaps, to every painter of Venice. "On the Way to Venice" is a lagoon picture with a few fishing boats, the famous *burchielli* of the colored sails, under a magnificent play of light. Examining this familiar subject interpreted by the master who never makes a compromise of any sort, one is tempted to think that the critics who call Beppe Ciardi "intellectual" must do so only because they happen to know that his father, when still in his first conventional epoch, almost made a lawyer of his son by sending him for many years to the University of Padua. Breaking away just before taking his degree, young Ciardi at once chose the "highroad of the real," and soon created a sensation at the Biennial of his native city, setting for himself a high standard to the constant improvement of which he has steadily adhered, whether his subject is the life of the city, the lagoon or the Venetian country—where he passes a large part of each year—or in his sincere, sometimes poetic, interpretations of pure marine and landscape.

Emma Ciardi's "Fiaba Galante," a scene of old-time gallantry at a country villa near Venice, shown at the last Biennial in the painter's native city, was chosen this year for Pittsburgh, the title paraphrased into "A Love Story." It is a charming example of the old Italian villa scenes which this artist paints with intuitive sense of "atmosphere," movement and color. It is rather more of a *fiaba*, or fanciful tale, than Emma Ciardi usually permits to fill her landscapes, which are always from nature, although frequently named from the little figures she adds, purely as touches of color and movement, suggestive of the people for





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SERENADE

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whom the villas were created in that epoch of artificial grace which the Italians call the *Settecento*. But with those eighteenth century poses, the Signorina Ciardi has but a pictorial in distinction to artistic sympathy, opposed also, as she is, to all literary spirit in painting. Therein lies the elementary difference between her work and that of the Frenchman Watteau of the past century and the modern Spaniard Rusiñol, two celebrated painters of garden scenes with whom this Venetian is sometimes coupled.

Emma Ciardi is not the only fully arrived Italian woman painter, but she is the best known. Although her work is upon small rather than large canvas—she has decided views on the aesthetic value of the size and shape of her pictures—and although she usually keeps within her chosen range of interiors, villa, garden and city scenes, her exquisite work is witness to extensive travel in her own and other lands.

Italo Brass paints Venice and the Venetians in all their phases, even finding

interpretive the anecdote, so assiduously avoided by many painters. Every aspect of the daily life, every variation of effect produced by the seasons appeals to his desire to express fresh observations and sensations upon his beloved city. So is the "Veranda on the Lido," a pure piece of impressionism, the seizure of the color, the atmosphere, the movement, the light—partly intercepted by awnings—of the summer life of the Venetians who seek the breezes of the Adriatic upon the veranda, which they call *terrazza*, of the great bathing establishment and restaurant *al fresco* of the Lido. It is gratifying that a canvas which attracted so much attention for skill and sincerity, especially among the most severe of the French critics at the last Venetian show, should so soon find its way to the Carnegie Institute—and to remain in the Permanent Gallery.

Italo Brass is an Italian born under Austrian dominion, for, as everyone knows, Gorizia was "redeemed" only by the late

war. The greater part of his training was received at Paris in the days of the early enthusiasm for the direct study of nature aroused by the impressionists and luminarists. He made his début at the Salon with a picture of Chioggia fishing boats, which received honorable mention and was sent to the first Biennial International at Venice. And, "here I have been for more than twenty-five years," he wrote me, "dedicating all my art to the marvellous city which I wish to make live yet another time upon my canvas."

The youngest of the Venetian group and of all the Italians at Pittsburgh is Alessandro Pomi, represented this year for the second time. Two of his three canvases in the last Venetian International Exhibition were reproduced in this magazine. The "Ore serene" ("Serene Hour") at the Carnegie this year, like the "Vespero intimo" ("Evening at Home"), reproduced in our November number, is a new departure in Venetian interpretation, also much more. As painting, it has the rich and luminous quality which is the special virtue of the Italians, ancient and modern, without being marked by Venetian manner. In the *Salotto* of a middle class family, with two figures whose clothes one cannot too distinctly remember, two essential articles of furniture, a piano and a few sheets, which you know must be music, Pomi shows more clearly than ever his ability to express the most refined sentiments of everyday existence by simple and direct means with no taint of the theatrical in the composition nor of mannerism in the technique. There is an unexpected note of beauty in the old-fashioned piano or spinet, but a modern stool suffices for the few loose sheets of music whose outside cover in color saves the highest light (a challenge to the daring of Mancini) for the sheet upon the rack of the piano, which is directly under the concentrated rays from the window outside of the picture. And this little blaze of reflected light, not forced, but inevitable to the subject of the composition, binds the player to the listener—the girl with her back to us, whose hand is upon the keyboard, playing something which imparts serenity, perhaps a note of joy, to the face, partly shadow hidden, of the older woman, whom we recognize, from the portrait in the pre-

ceding Carnegie, as the painter's mother. It will be interesting to see what Pomi sends to the next Venetian Biennial for the large personal show he has been invited to make.

From the notable group of Lombard painters who have done much toward the artistic prestige which Italy has regained during the past half century, only three paintings were at Pittsburgh. The only landscape was by Giuseppe Carozzi, who for over twenty years has been building up what is now one of the greatest reputations of any Italian still living as a painter of high mountain scenery, in addition to his canvases of Chioggia, Savoia, and the Delphinate in France, which have won many prizes and hang in the great galleries. His "Last Rays of Light," which was also one of the big landscapes of the XIIIth Venetian Exhibition, is a scene among the summits of the Engadine bathed with the soft colors that most appeal to this artist, the height of the fading light illuminating the peaks of the background and, reflected across the darkest dark to touch the white cap of the solitary old woman in the foreground, who is making her way up the rough and steep road to her night's repose.

The other two Milanese, younger men, were represented by the figure. Carlo Cazzaniga's full-length seated portrait, which he calls "A Drop of Blue," is one of the most celebrated of recent Italian paintings. No one has forgotten how it was discussed two years ago, when it took the Prince Humbert Prize at the Triennial Exhibition of the Brera. The charm is manifold, and, of course, is due to the technique, in the convincing interpretation of the personality of the sitter, in the easy and not over concentration of the very simple but highly civilized composition, especially in the spirited and always refined treatment of the high lights—both delicate and strong—offsetting one another and contributing to the principal of all the charms, the centralization of the color scheme: the warm bit of dull brick red floor in the foreground, the rich material in harmonized palette of the background, the pearl gray of barely distinguishable texture covering the immense and pillowed divan, the black feathered turban—all keeping the eye upon the exquisite tones of Cazzaniga's own blue, rather light than dark, of the sitter's gown,





"THE NEST"

PIETRO GAUDENZI

CIRCUIT EXHIBITION SELECTED FROM CARNEGIE INSTITUTE'S 1923 INTERNATIONAL EXHIBITION

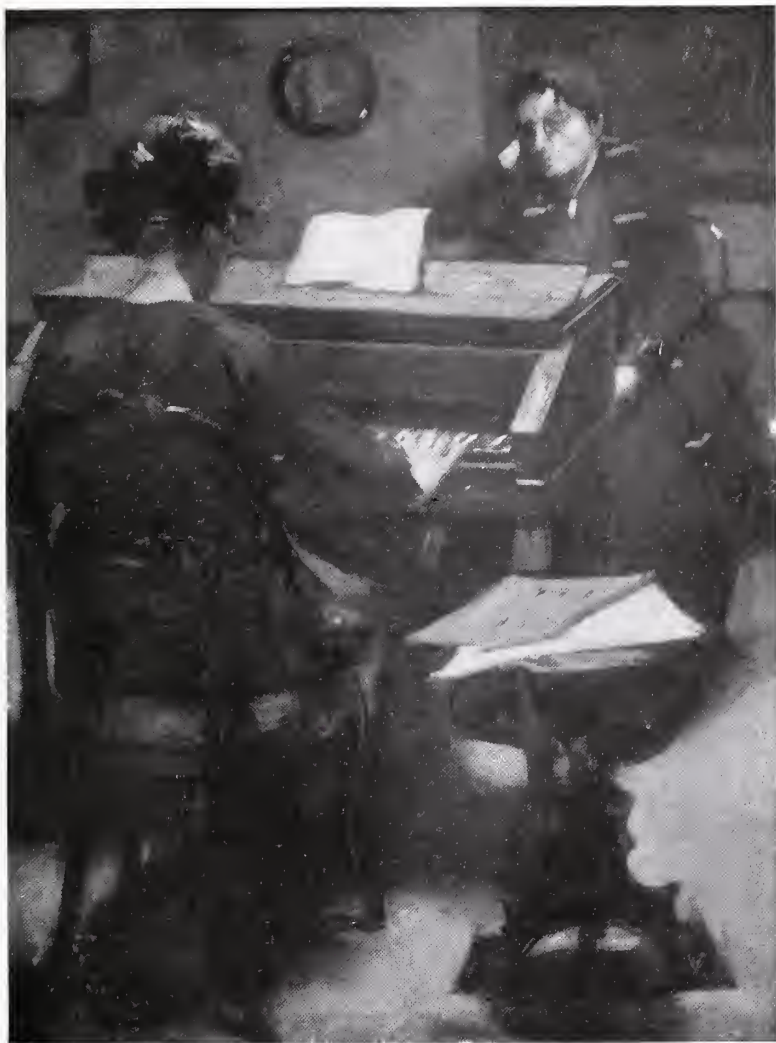
from which the portrait is happily named.

"Il Nido" ("The Nest") of Pietro Gaudenzi brought to America the characteristic work of the man who has been exhibiting notable pictures, including some remarkable pastels, for a number of years. It is clearly the home nest and a family portrait group of a mother and two children in half-length figures, so free from all stiffness as to seem taken by surprise, as one might "happen in" upon them during the children's refreshment, the little Italians' *merenda*, for which the mother has not interrupted her needle-work. The dark wall, door and curtain tints of the background concentrate the composition about the whiteness of the table cloth, the clothing and the mother's work, relieved by exquisite shadows and touches of color, heightened in a mass of roses and culminating in the faces, especially of the little son.

The Piedmontese group, which includes many of the best known of modern Italian painters, were this year represented among

us by two men, both on the sunny side of middle age. Cesare Maggi, the senior and Torinese by choice, is already full of honors in his own land and abroad. His Pittsburgh canvas, "Sause d'Oulx," is a large mountain picture, the foreground in the shade, the middle distance invaded by sunshine which turns the dry herbage of autumn to golden tints. A church steeple stands against the mountains, resplendent with light under a blue sky flecked with clouds. The entire canvas is invaded by mountain air.

Maggi is another of the vigorous Italian artists who, born in Rome, studied at Naples, then in Paris. While still young, he developed on distinctly personal lines, first as landscapist, later as figure and portrait painter. Captivated early by mountain scenery and its great Piedmontese interpreter, Segantini, he did not long follow the technique of the "*grande divisionista*," but his work still reveals characteristics that bear tribute to the genius of his esteemed master. Maggi's taste in landscape is for the pensive,



SERENE HOUR

ALESSANDRO POMATO

CIRCUIT EXHIBITION SELECTED FROM CARNEGIE INSTITUTE'S 1923 INTERNATIONAL EXHIBITION

even melancholy character, which he achieves by the good old method of laying in the substantial form of his composition with body colors and then *fusing* it with delicate, but strong, brush-work in a *velatura* by which he expresses his exquisite sense of gray and the lights he loves best. These are not the strongest, but the most colorful phases and all the elusive tints of the half darkened world at dawn and nightfall.

Agostino Bosia, some five years the junior of Maggi, has, after the painful struggle of a

hard-working youth in which he was none too well understood, suddenly and rapidly gained an enviable reputation, taking gold and silver medals, one of the latter at San Francisco. Equally strong as landscape, portrait and figure painter, it was in the first character he was represented at Pittsburgh this year by a painting named, symbolically, the "Inner Life," "Vita Interiore." A campanile is reflected in the mysterious waters of a canal where also the malachite green walls of a house seem, as

the painter himself gives the significance in personal correspondence, to be "the echo of our distant hopes in the darkness of invading evening." Dark and profound in color, it is difficult to reproduce in photograph. "My dream," the young painter says, "is to create in art something that draws its motive element directly from life and explains itself with technic unbiased by tradition or anything else, inspired by

nature, and, like nature, hiding itself as much as possible in its actions and in its motives." In the synthesis, as he puts it, of his compositions—in which his feeling for life is united with an original decorative sense—Bosia takes the keenest interest in rendering "the poetry of modern life, its lurking tragedy, its beauty, so free, sometimes rude, and also the all-pervading longings of life."

## THE BALLARD COLLECTION OF ORIENTAL RUGS

METROPOLITAN MUSEUM OF ART

IN MAY, 1922, the Metropolitan Museum of Art received from James F. Ballard, of St. Louis, Missouri, a munificent gift of one hundred and twenty-five oriental carpets, comprising the choicest examples in the collection which, in the course of nearly twenty years of travel and study, Mr. Ballard had assembled in his private gallery in St. Louis.

Between the time that the gift was made and the past summer, a group of sixty-nine rugs from the collection was exhibited in the museums of Minneapolis, Chicago and San Francisco. On October 8, however, the entire number, augmented by four additional examples lately acquired, was placed on view in the gallery of Special Exhibitions where it will remain until December 31, when, owing to the lack of available space in the galleries assigned to the Department of Decorative Arts, a portion of the collection will be retired. The rugs not on exhibition will, however, be available to students.

In a preface to the handsome illustrated catalogue issued at the time the exhibition opened, Dr. Edward Robinson, Director of the Metropolitan Museum of Art, has the following to say concerning this princely benefaction:

"Turkish rugs of the sixteenth, seventeenth, and eighteenth centuries are a feature of the Ballard Collection, which is exceptionally rich in fine productions of the Ushak, Ladik, Bergama, Ghiordes, Kula, and other looms of western Asia Minor. The group of nineteen Ghiordes and Kuea prayer rugs would alone give distinction to

any collection. Among the most beautiful pieces in the collection are three large medallion carpets with floral patterns, which in delicacy of design and exquisite color rival the greatest masterpieces from the looms of Persia. These rugs, which are related to the so-called 'Damascus' rugs, also represented in the collection, are believed to have been produced in an imperial Turkish manufactory located in Asia Minor. Of conspicuous importance are two great 'dragon' carpets of Armenian origin.

"Caucasian and Central Asiatic rugs, for the most part of the eighteenth and early nineteenth centuries, constitute an interesting section of the collection. These rugs, which have been chosen with fine discrimination, are particularly welcome accessions, since the types exemplified have hitherto been unrepresented in the museum.

"Although the Persian carpets in the collection are not numerous, they admirably represent several of the principal types of rug weaving in the country which, above all others, achieved the greatest triumphs of the textile arts. Especially notable are an early 'star' carpet, a 'Kerman' rug with flowering plant design, a fragmentary 'vase' carpet, and a characteristic late 'garden' carpet. The collection is completed by a few Indian, Chinese, and Spanish carpets."

Each of the 129 rugs included in this collection is illustrated in the catalogue which was prepared by Joseph Breck, Assistant Director of the Museum and Curator of the Department of Decorative Arts; and Miss Frances Morris, Associate Curator of that

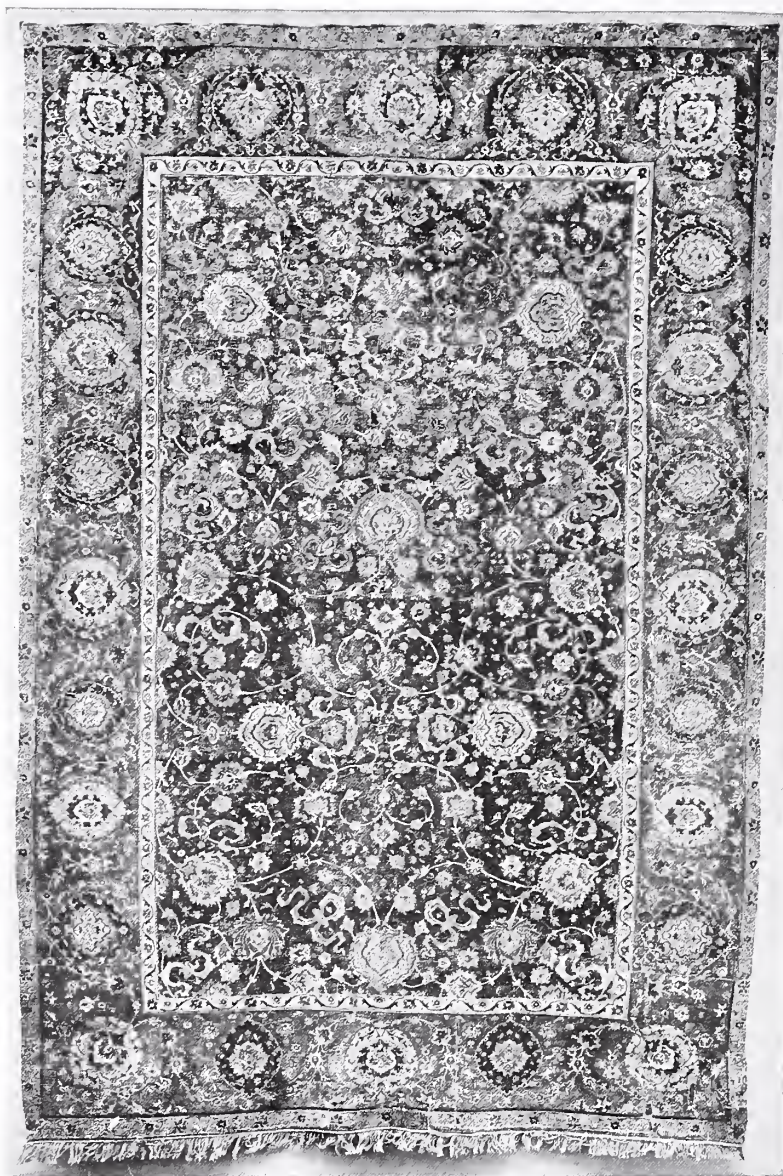




#### I. PERSIAN. LATE XV CENTURY. DETAIL

THIS CARPET, WITH ITS LARGE CENTRAL STAR, IS A CHARACTERISTIC EXAMPLE OF THE EARLY MEDALLION TYPE OF PERSIAN CARPET. IN THE FIELD AND BORDER DESIGNS OCCUR HIGHLY CONVENTIONALIZED, ARABESQUE LEAF MOTIVES SUPPORTED BY GRACEFULLY SCROLLED, INTERLACING FLORAL STEMS OF THE TYPE FAMILIAR IN PERSIAN DECORATIVE ART OF THE PERIOD. THE PALMETTES ARE SMALL IN SCALE, AS IS USUAL IN EARLY RUGS. PERSIAN CARPETS OF THIS TYPE WERE PRESUMABLY THE PROTOTYPES OF THE LARGE "USHAK" CARPETS OF TURKEY. SOMETIMES ANIMALS ARE INTRODUCED IN THE PATTERNS OF THESE PERSIAN "STAR" CARPETS, WHICH ARE BELIEVED TO HAVE BEEN WOVEN IN NORTHERN PERSIA; THE FINEST EXAMPLES DATE FROM THE END OF THE FIFTEENTH OR THE FIRST HALF OF THE SIXTEENTH CENTURY

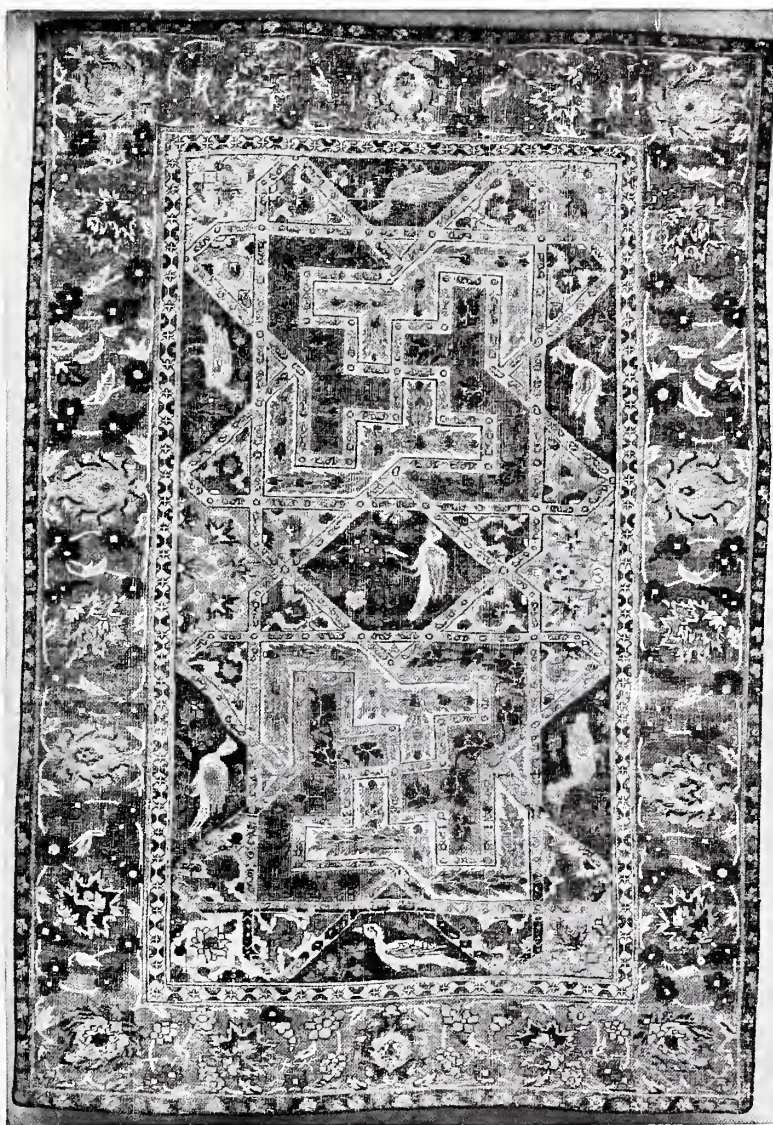




### 5. PERSIAN. XVI CENTURY

THIS CARPET, WITH ITS DELICATE FIELD DESIGN OF PALMETTES, SPIRAL STEMS, AND "CHINESE CLOUDBANDS" IS AN EARLY EXAMPLE OF A TYPE ASSOCIATED WITH HERAT IN EASTERN PERSIA. THE EXQUISITE FLORAL ORNAMENT OF THIS CARPET RESEMBLES THAT OF THE SO-CALLED "HUNTING" AND "ANIMAL" CARPETS, WHICH IN SOME INSTANCES HAVE THE SAME BEAUTIFUL BORDER DESIGN OF PALMETTES AND LARGE ARABESQUES, BUT THE FIELD DESIGN IS CHARACTERISTIC OF THE EARLY HERAT TYPE



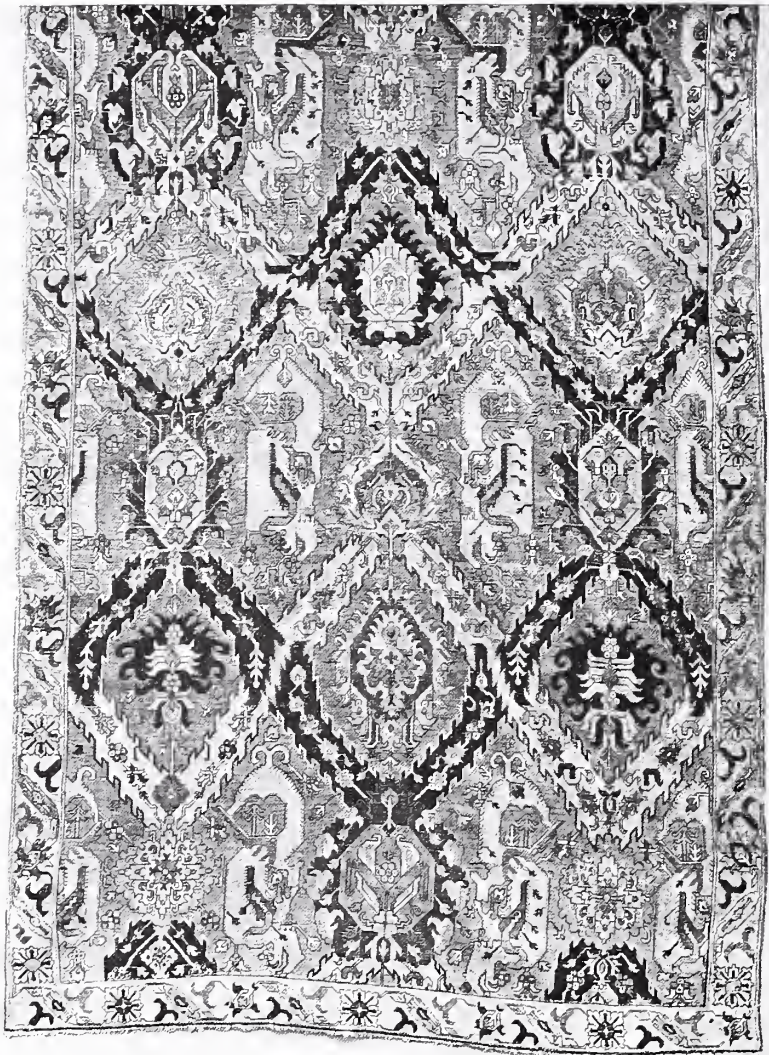


### 15. INDIAN. XVII CENTURY

THE BORDER PATTERN CLEARLY SHOWS THE INSPIRATION OF PERSIAN MODELS, BUT THE FAMILIAR DEVICES OF THE PALMETTE, ROSETTE, AND LEAFY STEM ARE RENDERED IN A MANNER PECULIARLY INDIAN. MORE ORIGINAL STILL IS THE PATTERN OF THE FIELD, WHICH IS DIVIDED BY NARROW BANDS INTO TWO LARGE, STAR-SHAPED DEVICES ENCLOSING MYSTIC SWASTIKAS; THE GENERAL EFFECT IS THAT OF A PANEL COMPOSED OF MANY TILES. THE DRAWING OF THE BIRDS IS CHARACTERISTICALLY INDIAN; AND THE SHADE OF MADDER RED, CONSPICUOUS IN THE COLORATION OF

THIS RUG, IS NO LESS DISTINCTIVE





16. ARMENIAN. EARLY XVII CENTURY. DETAIL

BUGS OF THIS TYPE ARE KNOWN AS "DRAGON" CARPETS. THEY WERE WOVEN PRESUMABLY IN ARMENIA OR, POSSIBLY, IN THE BOUNDARY REGION OF NORTHWESTERN PERSIA. THEY ARE CHARACTERIZED BY VIGOROUS COLOR AND BOLDNESS OF PATTERN. THE DRAGON MOTIVE, DERIVED MORE OR LESS DIRECTLY FROM CHINA, IS NOT SO HIGHLY STYLIZED HERE AS IN OTHER EXAMPLES IN WHICH THE "DRAGON" HAS BEEN CONVENTIONALIZED TO A POINT WHERE THE FORM IS SCARCELY RECOGNIZABLE. THIS RUG MAY DATE FROM THE END OF THE SIXTEENTH CENTURY. THE "TRELLIS" FRAMEWORK, THE LARGE PALMETTES, AND THE ANIMAL MOTIVES SHOW PERSIAN INFLUENCE; THE BORDER IS MUCH LESS ARCHAIC IN APPEARANCE THAN THE FIELD PATTERN





# 18. TURKISH. EARLY XVI CENTURY

IT IS BELIEVED THAT THESE DAMASCUS RUGS WERE WOVEN AT A TURKISH COURT MANUFACTORY IN ASIA MINOR. THIS IS A REMARKABLY FINE EXAMPLE, ALTHOUGH FRAGMENTARY, OF THE ELABORATE "DAMASCUS" RUGS OF GEOMETRIC CHARACTER; THE LARGE CENTRAL STAR, THE TILE-LIKE SMALLER PANELS, THE DELICATE LINEAR ORNAMENT, THE BORDER DESIGN OF ALTERNATING MEDALLIONS AND ELONGATED PANELS ARE TYPICAL. AN UNUSUAL MOTIVE, TWICE REPEATED, SHOWS A PALM TREE FLANKED BY CYPRESSES. THE COLOR SCHEME CHARACTERISTIC OF THESE RUGS IS WELL EXEMPLIFIED IN THIS SPECIMEN





### 39. TURKISH. LADIK. XVII-XVIII CENTURY

THE PRAYER RUGS FROM THE NEIGHBORHOOD OF LADIK (LAODICEA) HAVE SEVERAL DISTINCTIVE FEATURES; A BROAD PANEL, EITHER ABOVE OR BELOW THE FIELD, FRAMING FIVE STALKS OF LILIES THAT RISE FROM SO-CALLED "VANDYKES" OR MIHRAB ARCHES; A PRAYER NICHE WITH A THREE-POINTED ARCH. RED AND BLUE PREDOMINATE AMONG THE COLORS, ALTHOUGH THERE IS A LIBERAL USE OF OTHER HUES. THE ELABORATE ARCHITECTURAL DETAILS OF THE TRIPLE MIHRAB ARE RENDERED WITH AN UNUSUAL REALISM





## 52. TURKISH. GHIORDES. XVII CENTURY

ALTHOUGH THE LOWER CROSS-BAND USUALLY FOUND ON GHIORDES PRAYER CARPETS IS MISSING IN THIS EXAMPLE, THE CHARACTERISTIC BORDER DESIGN AND OTHER INDICATIONS PERMIT THIS RUG TO BE DESCRIBED AS A GHIORDES. THE BEAUTIFUL BORDER PATTERN SHOWS THE INFLUENCE OF THE SIXTEENTH-CENTURY TURKISH FLORAL CARPETS. A FLORAL MOTIVE IS SUBSTITUTED FOR THE MOSQUE LAMP SOMETIMES REPRESENTED IN THE ARCH OF THE MIHRAB. AT THE FOOT OF THE PILASTERS ARE TWO EWERS (TO RECALL THE ABLUTIONS PRECEDING PRAYER). THE SCROLLING VINE IN THE SPANDRELS OF THE ARCH IS AN INTERPRETATION OF A PATTERN FREQUENTLY SEEN ON TILED PANELS OF THIS SHAPE

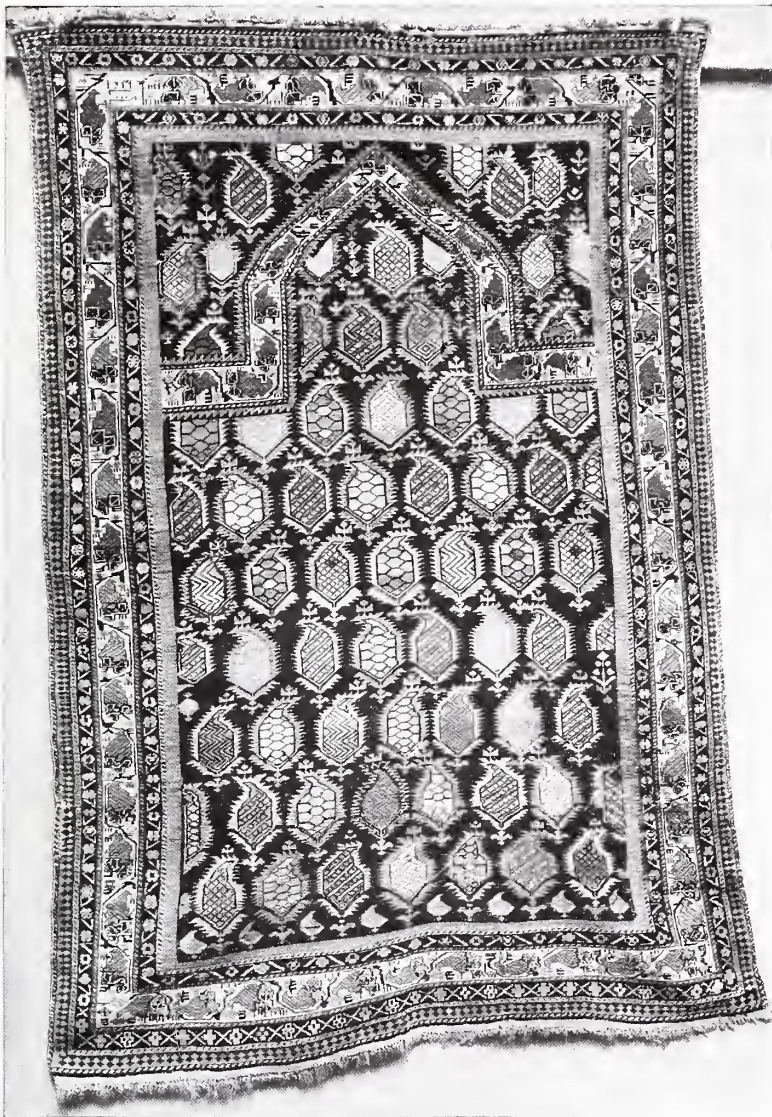




89. CAUCASIAN. SOUMAK. LATE XVIII OR EARLY XIX CENTURY

THIS RUG RECALLS THE STYLIZED MOTIVES OF THE ARMENIAN "DRAGON" CARPETS. THE CARPETS KNOWN AS "SOUMAKS" ARE WOVEN BY A PROCESS SIMILAR TO BUT MORE COMPLICATED THAN THE LILIM. THE NAME IS SAID TO BE DERIVED FROM THE TOWN OF SHEMAKHA, BUT THE CHIEF CENTERS OF PRODUCTION ARE DERBEND AND KUEA

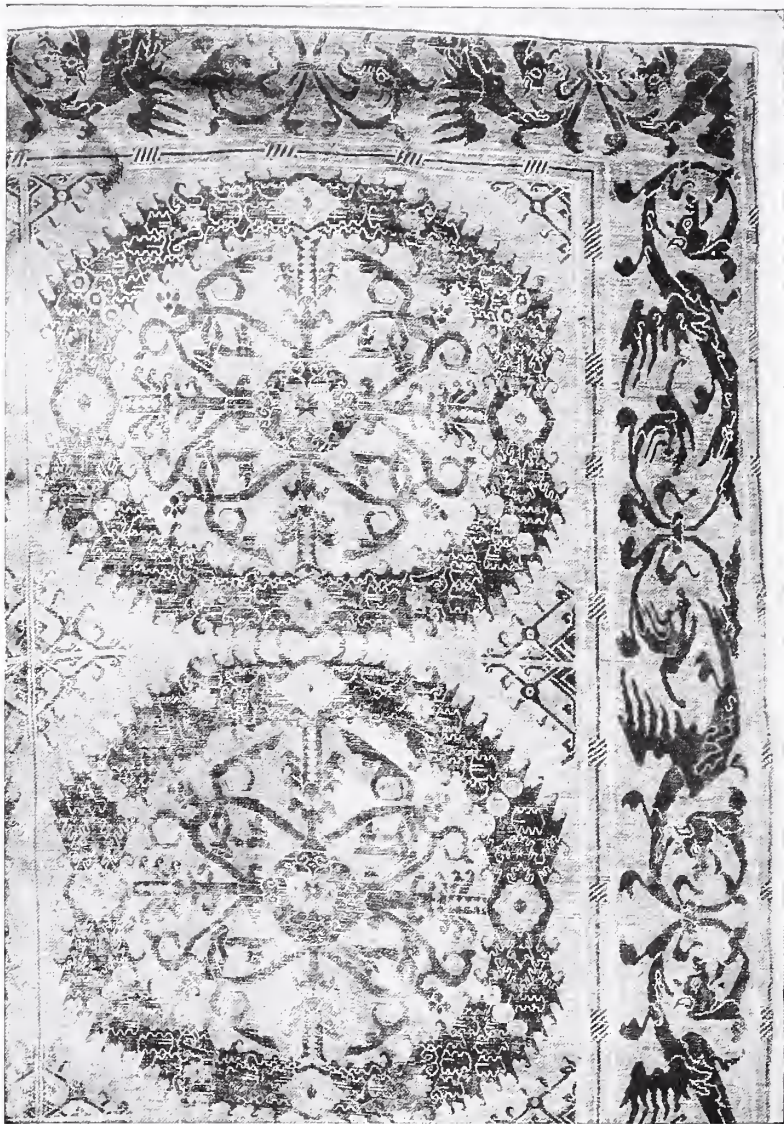




95. CAUCASIAN. SHIRVAN (BAKU). 1806

THE "PEAR" OR "CONE" DEVICE CHARACTERISTIC OF THESE BAKU RUGS, MAY BE AN INHERITANCE  
 HANDED DOWN FROM THE DAYS OF SHAH ABBAS (1557-1628) WHEN PERSIAN RULE EXTENDED  
 OVER THIS PART OF CAUCASIA. THE BORDER SHOWS A CONSPICUOUS PERSIAN INFLUENCE IN ITS  
 SCROLLING VINE PATTERN. THE RUG IS DATED 1323 A.H., CORRESPONDING TO 1608 A.D.





128. SPANISH. XVI CENTURY. DETAIL

RENAISSANCE AND ORIENTAL ELEMENTS ARE COMBINED IN THE ORNAMENT OF THIS LARGE CARPET, WHICH IS THOROUGHLY CHARACTERISTIC IN COLOR, AS IN DESIGN, OF THE FINEST SPANISH RUGS OF THE SIXTEENTH CENTURY. IN THIS PERIOD THE INFLUENCE OF THE RENAISSANCE STYLE, WHICH HAD ORIGINATED IN ITALY IN THE FIFTEENTH CENTURY, DOMINATED SPAIN. TRACES, HOWEVER, REMAIN OF THE ORIENTAL TRADITION IN THE "ARABESQUE" CHARACTER OF THE LESSER ORNAMENT AND CONVENTIONALIZED FLOWER AND LEAF MOTIVES OF THE FIELD PATTERN, BUT THE LARGE WREATHS AND THE WINGED DRAGONS ARE TYPICAL RENAISSANCE MOTIVES

department, and is not only a catalogue but a handbook, for in the introduction, occupying fourteen or fifteen pages, a complete summary is given of the history of rug weaving in oriental lands, with a description of the various kinds of rugs, such as one wishing to be informed on the subject would desire.

The study of oriental rugs is a fascinating one and leads into many avenues of delight. The craft of rug making, as we are told in this introduction, is unquestionably one of great antiquity, and, alas, it is one which is rarely nowadays practiced as an art. The sixteenth century was the golden age of the industry, but the greatest number of fine examples have descended from the seventeenth and eighteenth centuries.

Referring to the value of oriental rugs, Walter A. Hawley, in his engaging book on the subject, says: "The reason that a fair price for some antique woolen rugs is \$500 per square foot and for some antique silk

rugs is \$1,000 per square foot is that they are works of art, woven in the days when Michael Angelo, Titian, Rubens and Rembrandt were busy in their studios, that they are as scarce as the paintings of these masters and that they may justly be compared with them in beauty and artistic execution"; and he suggests that whoever would fully appreciate these rugs must view them with an eye, not only trained to the beauty of harmony and design, but the artistic temperament of the oriental. "It is not alone as works of art," he adds, "that oriental rugs interest us; they suggest something of the life and religious thought of the people who made them." They bring to us the spirit of this mysterious, fascinating, far-off land.

Through the courtesy of the Metropolitan Museum of Art and the kindness of the authors, we are permitted to make the accompanying reproductions of some of the choicest examples in the Ballard Rug Collection, with legends taken from the catalogue.

## THE GREAT REMBRANDT QUESTION

BY WILLIAM HOWE DOWNES

THE COMMOTION caused by John C. Van Dyke's new book on Rembrandt<sup>1</sup> was to have been expected. The first impression of the public, reading the reports in the newspapers as to the author's sweeping denials of the authenticity of so many well-known works catalogued as Rembrandts, was that the book was somewhat sensational, and that Prof. Van Dyke was making a bid for notoriety as a daring iconoclast. It is needless to say to the readers of the AMERICAN MAGAZINE OF ART that the distinguished author of "Rembrandt and His School" is not that sort of man. Whatever one may think about the soundness and validity of his judgments upon this vexed question, there can be but one opinion as to the sincerity and intellectual honesty of his conclusions. No one can read the book without realizing the patient industry and thorough-

ness with which the author has studied the evidence, and the years of serious work that he has devoted to the subject. Many of the adverse comments made upon his position have been obviously hasty "snap" judgments, made without first-hand knowledge of the text itself.

The tendency of present-day criticism is to eliminate many of the doubtful attributions of museum pieces made by credulous cataloguers of the past century, and this applies not only to Rembrandt's works but also to those given to almost all of the greater masters. Few competent judges would be likely to accept today the six hundred and forty-six Rembrandts listed in Smith's Catalogue Raisonné, the six hundred listed by Wurzbach, or the five hundred and fifty listed by Dr. Bode. It may be safely admitted at the outset that a majority of the

<sup>1</sup>Rembrandt and His School (a critical Study of the Master and His Pupils with a new assignment of their pictures). By John C. Van Dyke, Professor of the History of Art and Archaeology in Rutgers College. Sometime lecturer at Princeton, Columbia, and Harvard Universities. Charles Scribner's Sons, Publishers.





*Courtesy of the Publishers, Charles Scribner's Sons*

## FROM "REMBRANDT AND HIS SCHOOL," BY JOHN C. VAN DYKE

### MAES: "SLEEPING WOMAN"—BRUSSELS MUSEUM

"MAES PAINTED THIS MODEL MANY TIMES . . . NO ONE ELSE OF THE REMBRANDT SCHOOL EVER USED THIS MODEL." HE CAN BE FOLLOWED IN HIS WORK BY THE AGE OF THE MODEL. SHE APPEARS IN THE "OLD WOMAN CUTTING HER NAILS," ASCRIBED TO REMBRANDT.



### "WOMAN CUTTING HER NAILS"—SIGNED REMBRANDT, 1658

LISTED BY BODE AND IN *KLASSIEK DER KUNST*, EDITED BY DR. W. R. VALENTINER AS THE WORK OF REMBRANDT. GIVEN BY PROF. VAN DYKE TO MAES, PUPIL OF REMBRANDT, FROM 1643 TO 1652. "PROBABLY DONE," HE SAYS, "WHEN MAES WAS IN REMBRANDT'S SHOP AND LEARNING THE BRADDER DARKER METHOD OF THE SHOP WHICH HE HAS HERE EXAGGERATED."



so-called Rembrandts in the museums are open to serious doubt. That a large number of them are very good pictures is beside the question. The master's pupils and followers included not a few exceedingly able painters.

The purpose of Prof. Van Dyke's work is sufficiently defined in his subtitle: it is "a critical study of the master and his pupils, with a new assignment of their pictures." There will be many amateurs of art who take the position of minimizing the importance of attributions. What matters it, they say, who painted a given masterpiece? The mere question of names does not interest us. Let us look at the work impersonally, enjoy its merits, appreciate its beauty, without regard to its authorship. That is all very well; it is a respectable point of view; but at the same time the historian of art will always be deeply and legitimately interested in the vital problem of attributions, for obvious reasons. If we do not desire to be unduly influenced by names, there is all the more reason why the errors of the cataloguers should be corrected. Let us then by all means use our best efforts to have the right labels placed on the goods.

In reading Mr. Van Dyke's book one is impressed by his consistent endeavor to get at the truth and by the enormous amount of research that must have been made in the preparation of his work; but there is also a trace of bias which has to be taken into account,—not that it is intentional, or even that he is himself aware of it. It is merely a slight leaning to the side of scepticism. He has discovered so many false attributions in the course of his investigations that in certain cases of possible doubtfulness, where he is not quite sure, he has a tendency to lean towards the negative side of the question. True, he often qualifies his opinion by calling his attribution tentative; but I should have more faith in his scientific rectitude of mind if he had only confessed, once in a while, that he was quite unable to hazard even a guess.

He lists about fifty pictures by Rembrandt which are signed or otherwise authenticated, about which he entertains no doubt; these are "all that I can now definitely place to his name," he says. This is the list: "The Night Watch," "The Syndies," "The Anatomical Lecture of Dr. Deyman," and "The Jewish Bride," all in the Rijks-Museum,

Amsterdam; the portraits of Jan Six and his mother in the Six collection at Amsterdam; the "Anslo," "Hendrickje Stoffels," and the "Joseph and Potiphar's Wife," in the Kaiser Friedrich Museum, Berlin; the "Rembrandt with the Mahlstiek" in the Carstanjen collection, Berlin; the "Family Group," the "Christ and Magdalene," and the portraits of a man and a woman, in the Brunswick Museum; the "Coppenol," "Saskia," and the portrait of a young woman, in the Cassel Gallery; the portrait of Burggraef and the "Saskia with red flower" in the Dresden Gallery; the portrait of a young man in the Dulwich Gallery; the "Anatomy Lesson" and the "Homer" in the Mauritshuis, The Hague; the portrait of Huygens in the Hamburg Museum; the portrait of a man and the portrait of an old woman, "A Jewish Rabbi," and "Rembrandt as an old man," in the National Gallery, London; the portrait of Jean Pelliome in the Wallae collection; the portrait of Marten Looten in the Holford collection, London; four portraits in the Havemeyer collection, New York; one portrait in the Ellsworth collection, New York; "Saint John the Baptist" in the Kleinberger Gallery, New York; the self-portrait in the Friek collection, New York; four pictures in the Louvre, viz: the "Supper at Emmaus," "A Flayed Ox," and two portraits of a young man; the portrait of Saskia and the portrait of Tholinx in the Jacquemart-Andre Museum, Paris; "Joseph and Potiphar's Wife" and the portrait of a man in the Hermitage, Petrograd; the portrait of a man and the portrait of a woman in the Imperial Gallery of Vienna; and "Rembrandt's Sister" in the Liechtenstein Gallery, Vienna.

This list is most interesting for its omissions. *Hinc illae lachrymae*. I fancy I can see the hair rising on the spine of a pugnacious dog at the sight of a four-footed antagonist who has unearthed a choice bone, when I think of the feelings of the directors of the various art museums mentioned on reading this list. If there is any other figure of fancy for an impending rough-and-tumble row, please conjure it up.

Mr. Van Dyke proceeds to add a list of thirty-odd pictures under the head of "Rembrandt Shop Pictures"—which he calls Near Rembrandts—work done in the shop under the direction of the master, "and probably in part by his own hand." In this list we



*Courtesy of the Publishers, Charles Scribner's Sons*

**FROM "REMBRANDT AND HIS SCHOOL," BY JOHN C. VAN DYKE**  
**BACKER: PORTRAIT OF OLD LADY—KAISER FRIEDRICH**  
**MUSEUM, BERLIN**

"CORRESPONDS IN HANDLING, DRAWING AND COMPOSITION, AND GENERAL CONCEPTION," PROF. VAN DYKE SAYS, "TO THE HAVEMEYER AND ELIZABETH BAS PORTRAITS, ASCRIBED TO REMBRANDT"



**FROM "REMBRANDT AND HIS SCHOOL," BY JOHN C. VAN DYKE**  
**PORTRAIT OF OLD LADY—SIGNED REMBRANDT, 1640**  
**HAVEMEYER COLLECTION, NEW YORK**

GIVEN TO BACKER BY PROF. VAN DYKE, WHO SAYS, "THE SITTER IS IDENTICAL . . . THE WORK IN BOTH PICTURES IS PRACTICALLY THE SAME—BERLIN PORTRAIT SHOWS THE WOMAN A FEW YEARS YOUNGER"

find the "Narcissus" of the Rijks-Museum, the portraits of Dr. Tulp and his wife in the Museum of Fine Arts, Boston; the portrait of Coopel in the Brussels Museum, the "Man with Sword" in the Fitzwilliam Museum, Cambridge; "Rembrandt in Steel Helmet" in the Cassel Gallery, the self portraits in the Pitti Gallery, the Mauritshuis, the Wallace collection, etc., two portraits and the Passion series in the Old Pinacothek at Munich, "The Sacrifice of Isaac," also in Munich, three portraits in the Metropolitan Museum, New York, three portraits in the Louvre, the self portraits at Petworth and in the Liechtenstein Gallery, the portrait of Coppenol and the "Sacrifice of Isaac" in the Hermitage, etc.

Then follows what is in reality the most amazing part of the volume—eight chapters in which are systematically listed the "Pictures by Pupils." In the case of each pupil or imitator of Rembrandt, there is, first, a list of genuine pictures by the painter, then a list of pictures by the same man which have been attributed to Rembrandt or to some other artist. These pupils or followers include Backer, Dou, Drost, Esselens, Fabritius, Hoogstraten, Horst, Koninck, Lievens, Paudiss, Van der Pluym, Wulffhagen, Bol, Eeckhout, Flinck, Aert de Gelder, Macs, Simon de Vlieger, Thomas de Keyser, and others. One begins, perhaps, in a rather sceptical mood, to go over this long series of titles; but, for my own part, I am bound to say that I finished it in a chastened spirit, impressed by the majority of the arguments adduced to prove the author's point. One thing is certainly made very clear, and that is the extraordinary ability of several of these relatively obscure painters, and the startling skill with which they imitated Rembrandt. It was manifest from the start that many of their works would be plausibly passed off on the museums and the collectors as genuine Rembrandts.

The method employed by Mr. Van Dyke is that of analogies. He uses groups of illustrations to enforce his theories and brings together examples that present obvious analogies of composition, types, costume, drawing, pose, and personal idiosyncracies of style and of technique, such as the drawing and modeling of heads and hands, the treatment of drapery, background, etc. Indeed he makes use of a good deal of the sort

of technical comparative criticism employed by Morelli and Berenson in playing the amusing Game of Attributions.

To Ferdinand Bol he attributes the "Young Samson" in the Evans collection, Boston, the "Jacob Wrestling with the Angel" in the Kaiser Friedrich Museum, the "Rape of Ganymede" and "Rembrandt and Saskia" in the Dresden Gallery, the self portrait in Brunswick, the amusing "Tobias and the Angel" in the Louvre, and three of the paintings ascribed to Rembrandt in the Hermitage. On the other hand, he thinks the fine portrait of Elizabeth Bas, in Amsterdam, was painted by Backer, though Dr. Bredius attributes it to Bol. He admits that it is a masterful work, but adds that this is not a good reason for giving it to Rembrandt.

One of the most astonishing of Mr. Van Dyke's discoveries is that Simon de Vlieger was the painter of the famous "Good Samaritan" in the Louvre, which elicited such a memorable panegyric from Eugène Fromentin. This attribution will be energetically disputed. Perhaps it is true that the lighting, shadows, color, etc., are "not more than superficially Rembrandtesque," but how about the inner sentiment of the picture? Are we to suppose that Simon de Vlieger was capable of such a lyrical work?

Although Van der Pluym seems to be regarded as a painter of slight merit, Mr. Van Dyke does not hesitate to ascribe to him the "Christ at Emmaus" and the "Holy Family" in the Louvre, the "Woman Taken in Adultery" and the "Adoration of the Shepherds" in the National Gallery, the "Simcon in the Temple" in The Hague, "Joseph's Dream" in Budapest, the "Presentation in the Temple" in Hamburg, the "Holy Family" in Petrograd, and several other relatively small and characteristically Rembrandtesque pictures of biblical scenes which, I think, have been and are generally accepted as originals.

To Nicolaes Macs he gives the "Old Woman Cutting Her Nails," and the portrait of a man, from the Marquand collection, in the Metropolitan Museum, New York; the "Saint Paul" in the Widener collection; the portrait of an old woman and the portrait of a burgomaster in the National Gallery; and similar works in Petrograd, Brussels, Cassel, etc.



He expresses the opinion that Salomon Koninek probably furnished as many and as strong "Rembrandts" as any painter of the school, and sets him down as the creator of "The Philosopher" in the Louvre, the "Workers in the Vineyard" in the Hermitage, "David before Saul" in the Stadel Institute, Frankfort, the portrait of a young man in the Scottish National Gallery, the portrait of an old woman in the Museum at Boston, and a long list of other works.

Coming to Gerbrand Van der Eeckhout, one of Rembrandt's most talented pupils, Mr. Van Dyke indulges in an orgie of new attributions, which will make the directors of the museums in Berlin, Paris, Petrograd, Munich, London, Glasgow, Dublin, and The Hague "see red." The coolness with which he gives the celebrated portrait of Hendrickje Stoffels in the Louvre to Eeckhout is matched by his remark that its golden tone is "perhaps" due to too much varnish.

He makes short work of three of the Rembrandts in Mrs. Gardner's Fenway Court collection. One of them he attributes to Simon de Vlioger, another to Thomas de Keyser, and the third to an unknown pupil.

He does not refer to the fine self portrait, which, presumably, is also to be thrown into the discard. Nor does he mention the Rembrandts in the Johnson collection, Philadelphia.

To Drost our critic ascribes the "Susanna" in the Kaiser Friedrich Museum, Berlin; the portrait of a young man in the Brussels Museum; the "Christ at the Column" in Darmstadt; the "Man Reading" in Dr. Bredius's collection in The Hague; the "Capuchin Friar" in the National Gallery; "The Sibyl" in the Metropolitan Museum of Art; etc.

Horst receives the credit for three paintings in the Kaiser Friedrich Museum, namely, the "Samson and Delilah," the "Samson Threatening his Father-in-law," and the "Rape of Proserpine"; together with sundry biblical subjects in Dresden, Dulwich, Frankfort, Vienna, Petrograd, and New York. Generous portions of new fame are allotted to Govert Flinck, Aert de Gelder, Bernaert and Carel Fabritius. Of the notable masterpiece of virtuosity known as the "Man with the Golden Helmet," in Berlin, we are told that it suggests Rembrandt "not in the smallest way."



ON THE BEACH AT BAJA

WATER COLOR BY JOHN SINGER SARGENT



THE BURNOOSE MINIATURE BY ROSINA C. BOARDMAN

AWARDED THE GOLD MEDAL OF HONOR

## WATER COLORS AND MINIATURES AT THE PENNSYLVANIA ACADEMY

BY EUGENE CASTELLO

UNDER the joint management of the Pennsylvania Academy of the Fine Arts and the Philadelphia Water Color Club, there was opened to the public on November 4 the Twenty-first Annual Exhibition of original water color paintings, works in black and white, pastels, drawings and illustrations in various mediums, continuously on view until December 9, inclusive. During the same period, exposed in Gallery I of the Academy's suite, were the works assembled for the Twenty-second Annual Exhibition of the members of the Pennsylvania Society of Miniature Painters. In the South Corridor, the Edward H. Coates Memorial Collection of oil paintings, presented by Mrs. Coates, has been installed. Mr. Coates was President of the Academy, May 12, 1890, to June

1, 1906; Treasurer, February 11, 1878, to February 8, 1885; and Director, October 8, 1877, to June 1, 1906, and was also a Life Member. He was one of a group of donors of "Midday Rest," by J. Alden Weir; "Breton Peasant Boy," by Dagnan Bouveret; a portrait of Richard Vaux by John McLure Hamilton; and individually presented "The Model," by Fortuny, three water colors by Corlandi, a replica of the portrait of S. Weir Mitchell, M.D., by Robert Vonnoh, a bronze "Nymph of the Schuylkill," and a bronze reproduction of the statue of Washington from the original carved in wood by William Rush. Interesting to note also, in Galleries A and K is the exhibition of the works of the Chester Springs Summer School of the Academy.



FARM HOUSE

WATER COLOR BY HORATIO WALKER

TWENTY-FIRST ANNUAL EXHIBITION, PHILADELPHIA WATER COLOR CLUB

The first impression upon entering the galleries during the day is that of rather insufficient top lighting, evidently caused by the recent erection of tall commercial buildings in the immediate vicinity, suggesting very urgently the desirability of the proposed new location of this fine old institution upon the Parkway Plaza. Something has been done, however, to relieve the somber effect, in the way of covering the walls of the galleries with a light neutral gray fabric that goes far to remedy the defect. Very successful, indeed, is the night lighting, showing the works on the walls and the sculptured pieces to the best advantage, and incidentally the distinguished gatherings of handsomely appareled guests at the usual evening receptions.

Groups of water colors, sanguines and pastels, mainly bits of Spain and Italy, by Violet Oakley and Edith Emerson, occupy the walls of the North Corridor and amply sustain the already widely known professional reputation of these talented women. Included in the group are two or three portraits such as "Anita" of Ronda, by Miss

Oakley. Tangier, also, with its Oriental atmosphere, brilliant local color, Moorish buildings and gardens, adds much to the interest of the traveled observer. In Gallery F one sees centered a group of five works by Charles H. Woodbury, water colors of subtle beauty in color, almost impossible to reproduce by means of photography for purposes of illustration. Mr. Woodbury is inimitable in his study of "Porpoises," and a fine chromatic radiance stands out in his picture of "Mount Pelee."

Quite different in handling, yet admirable in its way, is a group of coast scenes painted in gouache by Catherine Wharton Morris, hanging nearby. They have the virile touch of the painter that expresses with a few bold strokes the essential features of his subject. Opposite hangs a group of water colors by Frank W. Benson, six in number, one a still life, the others landscapes, among them a beautiful lily pond entitled "The Mirror." Noted here also are a number of charming little works in tempera painted in Southern Italy by Yarnall Abbott. There is a single example of the work of John Singer





ALLAIR DONN PUTS TO SEA

LITHOGRAPH BY GEORGE BELLOWES

TWENTY-FIRST ANNUAL EXHIBITION, PHILADELPHIA WATER COLOR CLUB

Sargent, "On the Beach at Baja," a water color sparkling with sunlight, lent by Edmund G. Hamersly, Esq. Horatio Walker exhibits three works, pastoral subjects, rich in color quality, of which the "Farm House" is perhaps typical. But while writing of color, it would be difficult to find in the whole show a more opulent display of gorgeous hues than William C. Watts assembles in his group of Japanese and Chinese studies. Robert Riggs goes to Algeria for a group of water colors convincingly realistic and painted with able artistry. Highly decorative in color, indefinite in form, expressive of the emotion of the artist, no doubt, but requiring more than a hasty glance for comprehension, is a group of water colors by Alexander Robinson. We are here in the presence of modern art, a change from the banal conventionalities. Wilmot E. Heitland sends a group of good water colors of Florida; Alfred Hayward, pictures of the canyons of the Far West; M. W. Zimmerman a group of "Rydal Notes" in water color suggestive of Japanese painting; Birger Sandzen a group of Colorado scenes vibrating

with color, the eccentric tree forms and stratified rock of the region effectively painted, and Paul Gill a number of capital sketches of the Arab quarter of Tunis. Childe Hassam contributes eight masterful water colors of New England localities.

Hilda Belcher's group of water colors of children have the personal quality essential to portraits, combined with excellent technique of the brush. John R. Frazier shows a very strong work in his painting of a "Maine Coaster"; J. Frank Copeland a group of sketches of fishermen's shacks in the same locality; and W.A. Hofstetter, a colorist of unusual ability, a number of brilliant landscapes. There is a well-drawn, luminous "Interior," by Carl Larsson, lent by H. G. Leach, Esq.; a group of figures by George H. Hallowell, "The Woods Supper," that is most effective in lighting and composition, and a studio interior "In Pose," by J. Scott Williams, quite satisfactory in drawing and illumination. Autumnal coloring of the foliage of American trees is happily rendered in the group of water colors by Thornton Oakley, painted "At Villa Nova." The

works in progress of Washington Cathedral are subjects of a group of fine etchings by Joseph Pennell; Rockwell Kent has a number of drawings in pen and ink of the Strait of Magellan; Charles Hargens a drawing in the same medium of "Rag Pickers"; George Bellows, lithographs of notable merit; Philip L. Hale, silver point and pencil drawings of delightful delicacy. Good pastels are on view by Warner Davis and Elizabeth F. Washington, and there are two wood engravings by the veteran, Timothy Cole.

The exhibition of miniatures is appreciably different from those of previous years in the way of more variety in subject and technique, more little pieces of decoration, flowers, still life and landscapes, while some of the figure pieces are handled in richer and more decorative color. The Medal of Honor was awarded to Rosina C. Boardman for her work, "The Burnoose." Particularly good painting is seen also in Bertha Coolidge's "Girl's Head" and "Boy in a Green Sweater," by Annie Hurlburt Jackson. The wall of honor is centered by Eulabee Dix Becker's "A Visitor One Hundred Years Ago," an interior

with interesting color. Margaret Foote Hawley exhibits a portrait of a boy, "Jean Berdan," an effective arrangement of a figure against a blue and gold background.

There is an interesting self-portrait by Clifford Addams, one of the few exhibitors of the male sex. Portraits of celebrities are "William Rockefeller," by Gertrude Laura Pew, and "Charles W. Eliot," President Emeritus of Harvard University, by A. W. S. Siebert. Emily Drayton Taylor exhibits portraits of "Dora Lewis, Jr." and "Edward Patterson Childe," both satisfactory examples of this difficult art. A. Margaretta Arehambault has an important group of small works full of charm and expression. There is good color in Harry L. Johnson's "Lisa of the River"; and Elizabeth Washington shows good portraits of children—"Lawrence and Louise"; Rebecca Burd Peal Patterson shows two small works in quaint old black frames, "Helen" and "Mrs. C."

The exhibitors number among them members of the California Society of Miniature Painters, many from New York, others from Boston and Chicago.

## AMERICAN PAINTINGS AND SCULPTURE

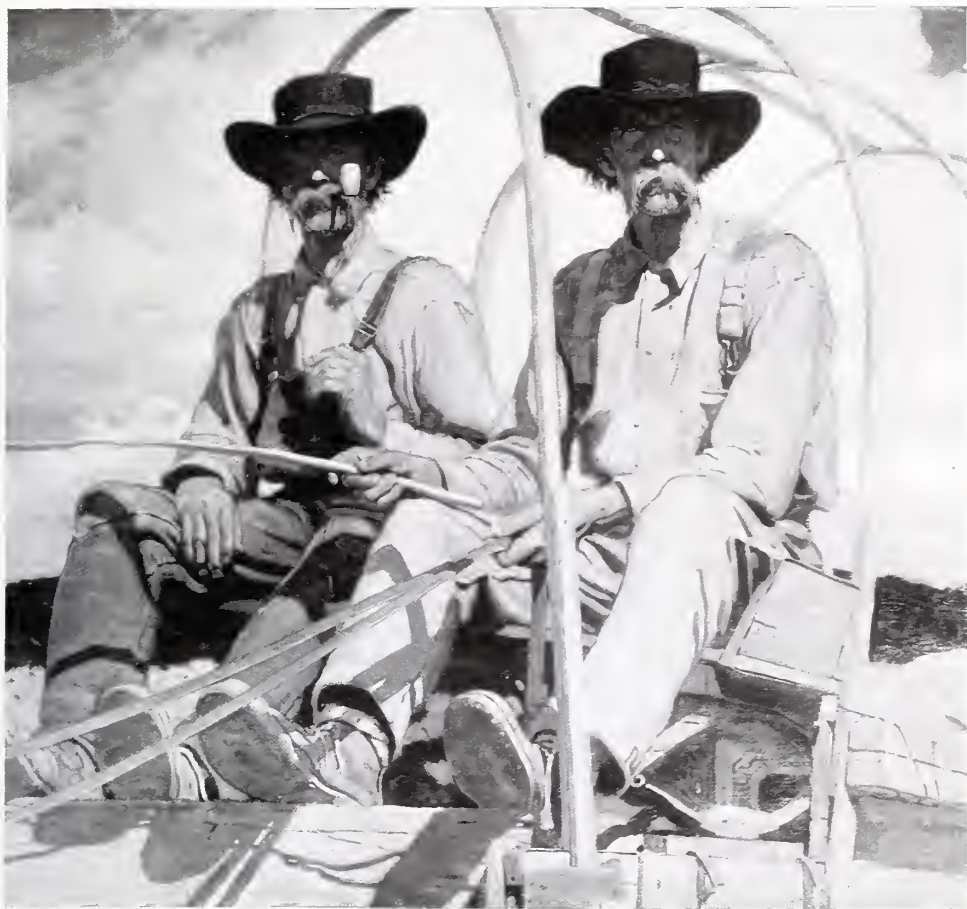
THE THIRTY-SIXTH ANNUAL EXHIBITION OF THE ART INSTITUTE OF CHICAGO

NOVEMBER 1-DECEMBER 9, 1923

QUITE apart from its intrinsic merits, a show of the proportions of the Thirty-Sixth Annual Exhibition of American Paintings and Sculpture brings up an interesting and vital question: Whither are we drifting? And the answer, as found in the 243 representative paintings and 43 pieces of sculpture that comprised the exhibition, seems to be that we are drifting very little, but are progressing in a straightforward and intelligent manner along the well-established pathway of tradition. There was little of the eccentric or bizarre in the American exhibition. In many ways it was the culmination of the best American doctrines, a flowering of familiar tendencies. It was indeed an "American" school, or at least its ancestry was of *Mayflower* rather than *Leviathan* vintage, for the derivation from old and accepted masters was far more marked than any kinship with newer and rebellious spirits.

And it is, after all, but natural that the waves of a distant storm should beat but faintly on the shores of a land flowing with milk and honey, for a nation's art must inevitably reflect a nation's mood, and a country basking in plenty and contentment is more than likely to produce an art that is serene and healthy. Certainly the annual exhibition at the Art Institute was indicative of a spontaneous wholesomeness in the attitudes of the artists represented.

The show was carefully and judiciously hung, on a single line, with the "big" pictures impartially distributed, so that a uniformly interesting tone was sustained throughout the galleries. It was through no accident that Charles W. Hawthorne's "Adoration of the Mother," Charles Hopkinson's "Mary in Blue," and John Carroll's "Kathleen" occupied the wall immediately facing the visitor as he entered the gallery,



THE TWINS

E. MARTIN HENNINGS

AWARDED THE MARTIN B. COHN PRIZE

for this group struck a note characteristic of the entire show—a note of clean color, fluent execution, and high decorative quality. The decorative element was in general strongly accented, dominating portraits, still life, and landscapes.

Prizes were awarded as follows: The Mr. and Mrs. Frank G. Logan Medal and prize of fifteen hundred dollars to George W. Bellows for his "Portrait of My Mother"; the Potter Palmer Gold Medal and prize of one thousand dollars to Leopold Seyffert for his portrait of Dean Hall of the University of Chicago; the Norman Wait Harris Silver Medal and prize of five hundred dollars to Charles W. Hawthorne for his painting, "Adoration of the Mother"; the Norman Wait Harris Bronze Medal and

prize of three hundred dollars to William Ritschel for his "South Sea Foam"; the William M. R. French Memorial Gold Medal for a painting or a work of sculpture by a student or former student of the Art Institute to Walter Ufer for his painting, "The Fiddler of Taos"; the Martin B. Cahn prize of one hundred dollars to a Chicago artist to E. Martin Hennings for his painting, "The Twins." Honorable Mentions were awarded the following: Landscape—"Mountain in Shadow," John Sharman; Architectural Subject—"In France," Mary H. Wicker; Sculpture—"Moses," Samuel Klass-torner; Portrait of Figure Piece—"Florence," S. P. Baus.

The prize winners were an unusually distinguished group, and it is interesting to note





IRVIN COBB AND HIS DAUGHTER ELIZABETH

WAYMAN ADAMS

that five of the seven were figure paintings. In George Bellows' portrait, his mother is realized as significantly and poignantly as Whistler's "Mother." Less senile and nebulous than the latter, she is presented in this portrait as sitting quiescent, yet still powerful, an integral part of her old-fashioned surroundings, which are as vital to the portrait as the face itself or the hands. Leopold Seyffert's portrait of Dean Hall suggests the dignity of academic eminence

without being in itself at all ponderous. It is a suave and finished painting. Mr. Seyffert was also happily represented in the exhibition with two sunny portraits of his small boys. Mr. Bellows was at one time an instructor in the Art Institute School; Mr. Seyffert is at present a member of the faculty.

Charles Hawthorne's "Adoration of the Mother" combined an old master's reverence for his subject with a strictly modern use of

frank color and pattern. Walter Ufer's "Fiddler of Taos" and E. Martin Hennings' "Twins" were both thoroughly indigenous to their chosen American backgrounds. Both revealed a sympathetic understanding of the humor and virility of life in the west. Ufer's canvas is slightly the more exotic,

In addition to the prize winners, a number of interesting portraits were exhibited. In some of these the artists frankly strove for a felicitous transcription of feature and personality; in others the person in the picture was viewed as a part of the pattern. Within both groups was plenty of variety and differ-



THE FIDDLER OF TAOS

WALTER UFER

AWARDED THE WILLIAM M. R. FRENCH MEMORIAL GOLD MEDAL

with its sun-filled sky and distant mountains behind the boldly treated figure of the old fiddler. Hennings' two hardy, quizzical pioneer types were presented in a manner as straightforward and unpretentious as themselves. In both these canvases the human beings shown were the chief interest, yet the suggestion of setting was sufficient to convey the quality of air and temperature.

entiation, for there is no better opportunity for an artist to reveal his individuality than through his reaction to another personality. To the first group belonged Wayman Adams' portrait of Irvin Cobb and his daughter Elizabeth, in which the contrast between Cobb's bluff solidity and his daughter's slim youthfulness was brought out in Adams' swinging, rather loose manner. Cecilia

Beaux's gracious portrait of "Mrs. Drinker and Son" showed the heights of blandness and refinement to which this type of portraiture may attain. Abram Poole was represented by two deliberately sophisticated portraits, "Mlle. de Benoit" and "Mme. Bosnanska." An arresting contrast in method was afforded by two small canvases that hung side by side in one of the rooms—

dictum, too, in this respect, among them Richard E. Miller, Leon Kroll and Louis Ritman. There was less realism but a high decorative quality in Karl Anderson's "The Vineyard" with its low, rich colors, and in Ettore Caser's "Old Man's Dream" and "Dancers around an Old Tree." Less realistic than decorative, the late Max Bohm's "Norsemen" was nevertheless full



THE WIDOWER

VICTOR HIGGINS

Robert Henri's "Young Sport" and Sidney E. Dickinson's portrait of himself. The "Young Sport's" lustrous eye and sturdy impudence are presented with the bold, unhesitating Henri brushstroke and candid color; the Dickinson figure is meticulously painted, eyelashes and separate hairs distinct, painstakingly amusing.

Manet's dictum that "the principal person in a picture is the light" was a governing principle in a number of the figure paintings. Frederick C. Frieseke was represented with two of his characteristic frivolous women in characteristically broken color. Other men showed their acceptance of the Manet

of the action of vigorous human bodies.

Light also played a big part in the landscapes, which, while not so numerous as in former years, made a noteworthy group. Perhaps it is to make up for the long years when brown trees and sombre skies were the inflexible rule for landscapes, that this type of painting has, ever since the Barbizon School, risen higher and higher in key. Certainly there was plenty of color in the exhibition, very high in tone as in Ross E. Braught's large canvases, "On the Delaware" and "In the Valley," or somewhat more restrained as in the paintings of Jonas Lie, Wilson Irvine, and Rockwell Kent.





FRIAR'S HEAD

GEORGE PEARSON ENNIS

It is always interesting to observe the approaches to American life that different groups of artists make. Some men, like Jerome Myers, seek their material in the push and movement of the streets. Then there are those two widely differing groups, the Taos and the Boston painters, both of whom were adequately represented at the exhibition. Such men as Edmund C. Tarbell and Philip L. Hale have for long been intent upon revealing with the utmost restraint and refinement the pleasant surfaces of their surroundings. Their two canvases in the show were characteristic; over Tarbell's "Mary and Mother" and Hale's "Moment Musical" hovered a mellow maturity of vision and technique. They are the true aristocrats of American painting, fully conversant with the charms and nuances of man-made refinements and gracious people. The Taos men, on the other hand, have gone as far as possible from the shel-

tered life of cities for their inspiration and their material. They have sought nature in its most brilliant aspects and human nature in its most primitive. If Tarbell and Hale speak in the cultured accents of tradition, these adopted sons of the west are striving for a new and perhaps a harsher, at any rate authentic, American idiom. This group was well represented with canvases by Walter Ufer, Victor Higgins, Ernest L. Blumenschein, O. E. Berninghaus, and others.

Of the forty-three pieces of sculpture scattered through the galleries, the majority tended towards small decorative works, somewhat conventionalized as in Sherry Fry's undulating figure of "Undine," or flowing of line and drapery as Mario Korbels' "Night," or lightly whimsical and fantastic as in Sylvia Shaw Judson's piquant "Naughty Faun," Edward Berge's "Sea Urchin," and Albin Polasek's "Pan."

R. M. F.



ADORATION OF THE MAGI

CENTER PART OF A CHRISTMAS CRIB, NEAPOLITAN WORK, MIDDLE OF EIGHTEENTH CENTURY. NOW IN THE BAVARIAN NATIONAL MUSEUM AT MUNICH. HEADS OF FIGURES MODELED OF CLAY, LIMBS CARVED OF WOOD, FIGURES CLAD IN DRESSES OF REAL STUFF. SIZE OF FIGURES ABOUT 10 INCHES

## ART IN CHRISTMAS CRIBS

BY PHILIPP KESTER

**L**ONG before the Christmas Tree was universally accepted as a symbol of merry Yuletide, the Catholic countries in Europe, especially Italy, knew another way to remind the believing of Christmas time: it was the putting up of so-called Christmas Cribs, scenic representations of the birth of Christ by means of small puppets which originally were put up only in churches, but gradually gained ground also in family life and finally enjoyed a widespread popularity.

It is said that St. Francis of Assisi, the founder of the Franciscan Order, was the first to put up a Christmas Crib in 1223 and his example was soon initiated throughout Italy and in other Catholic countries. While the first Christmas Cribs were limited to a few roughly made figures showing the Holy Family in the stable at

Bethlehem with the worshipping of the three Magi and the shepherds, the subject was later steadily enlarged, and in some cases various scenes of the life of Christ were represented at the same time. There are cribs showing, aside from the birth, scenes like the flight to Egypt, the nuptials at Cana, Jesus among the scribes and other striking incidents. When the Christmas Cribs had become a family institution, their scope grew larger and the most varied scenes of profane life were added to them. All sorts of human figures, like peasants, fishermen, beggars, soldiers, and many sorts of animals mingled into the well-known characters of the Scripture, and in the minuteness of their garments and their equipment they are sometimes a valuable testimony as to the manners and customs of the time.

Great attention was, in the long run, given





VIRGIN WITH INFANT

CENTER GROUP OF THE FAMOUS OBERAMMERGAU CHRISTMAS CRIB, NOW IN POSSESSION OF SEBASTIAN LANG, WHO ACTED THE PART OF "ANNAS" IN THE LAST PASSION PLAY. WOOD-CARVED FIGURES, END OF EIGHTEENTH CENTURY



FIGURE OF AN ANGEL IN THE FAMOUS OBERAMMERGAU CHRISTMAS CRIB. WOOD-CARVED WITH MOVABLE LIMBS, CLAD IN SILK. GARMENTS AFTER THE PATTERN WORN BY THE CHORUS OF ANGELS IN THE PASSION PLAY OF 1790



THE MOOR AMONGST THE THREE MAGI IN THE FAMOUS OBERAMMERGAU CHRISTMAS CRIB. WOOD-CARVED FIGURES, RICHLY DRESSED AND DECORATED, END OF EIGHTEENTH CENTURY





#### ADORATION OF THE SHEPHERDS

CENTER PART OF A NEAPOLITAN CHRISTMAS CRIB. HEADS OF FIGURES MODELED OF CLAY, LIMBS CARVED OF WOOD, FIGURES CLAD IN DRESSES OF REAL STUFF. SECOND HALF OF EIGHTEENTH CENTURY

to the execution of the figures and to their artistic value. While in Italy the figures were mostly made of wax or of terra-cotta, the making of crib figures opened a large field to the wood-carvers' art when the crib custom had spread to Tyrol and Southern Germany. The seventeenth and the beginning of the eighteenth century was especially favorable to this art, and many old crib figures still preserved, are in the realistic execution of the body and faces, small

masterpieces in their kind. Unfortunately later generations did not appreciate much this special branch of plastic art, the growing popularity of the Christmas tree having pretty nearly done away with the cribs, and many a small work of art may have carelessly been stowed away and may have finally ended in the rubbish pail.

Only nowadays with the growing interest and estimation for all things antique or of antique appearance, also the Christmas



ANGELS MADE BY NUNS IN A TYROL CONVENT FOR EIGHTEENTH CENTURY CHRISTMAS CRIB, SIZE ABOUT 6 INCHES

Cribs and crib figures have regained their honor, and the antiquity shops are eagerly looking for them. Most of these figures have movable limbs, and the utmost care has been taken as to their attire. The finest sort of silk and other material has been used to clothe them, and genuine silver and gold lace used extensively.

A fine specimen of complete Christmas Crib of this character may be seen at Oberammergau, the famous Passion Play village. Formerly in the old parish church, it is now in possession of Mr. Sebastian Lang, who acted the rôle of "Annas" in the Passion Play and whose son is at the head of the renowned Oberammergau Carving School.

The figures, most of them dating back to the eighteenth century, are an excellent document of the early wood-carving art in the village, while the garments exactly correspond to the costumes worn in the Passion Plays of that period. Other Christmas Cribs may still be found in the possession of churches or some private families in the country, as well as in the larger cities. The Bavarian Museum at Munich has a splendid collection of Christmas Cribs gathered from all over the country and

counted today among its most valuable treasures. That the interest for Christmas Cribs has not died out entirely among the population is shown by the so-called Christmas Crib Market that takes place at Munich every year in the Christmas week. Grottoes of cork and roots representing the Bethlehem stable are sold there, as well as the customary crib figures of various metals. They are, however, cheap market ware and have nothing to do with the carefully and artistically wrought figures of olden times.

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The following statistics concerning attendance at art museums in the United States and abroad afford interesting opportunity for comparison: The Art Institute of Chicago and the Metropolitan Museum of Art, twelve months, over 1,000,000 each; The Boston Museum of Fine Arts, same period, over 300,000; attendance at the Freer Gallery of Art in Washington since it was opened last spring averaged daily 400; attendance at the National Gallery, Trafalgar Square, London, for twelve months, 629,243; Musée de Louvre, 386,400; Musée de Luxembourg, 79,096; Musée de Versailles, 211,631; Musée de Trianon, 120,753.

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## A NEW SPIRIT IN MODERN ART

There has been much discussion of the merits and demerits of modern art; it has had its advocates and its opponents; while some have claimed much for it, others have believed that it pointed the way of destruction.

Undoubtedly the modernists, so called, have perpetrated many crimes against both reason and beauty, but no one who follows the current exhibitions could fail to believe that in spite of this they may have performed a helpful service, such service, for instance, as Winston Churchill in his "World Crisis" claims Lord Fisher performed for the British Navy prior to the Great War. "It was Fisher," he says, "who hoisted the storm signals and beat all hands to quarters, who shook them and beat them and cajoled them out of peaceful slumber into intense activity." "But," he adds, "the Navy was not a pleasant place while this was going on."

The same may be said of art in these

later days. It has not been pretty, it has not been pleasant, but the artists probably did need to be shaken and beaten and cajoled out of their peaceful slumbers in order that they might get a new angle of vision, that they might worthily carry on the great torch of art. For somehow or other, the sensibilities shocked by those who have disregarded tradition and discarded the amenities of beauty and resorted to distortion have led the rank and file of sane-thinking, aspiring, truth-seeking artists into new paths and brought forth, as a result, new and admirable expression.

If anyone doubts that, whatever the cause, this is the effect, and that over the face of art today has come a change—a change for the better, let him or her visit some of our leading current exhibitions, such, for instance, as that held last spring by the Pennsylvania Academy of the Fine Arts, or, more lately, held by the Washington Water Color Club in the Corcoran Gallery of Art.

The latter was a little exhibition of only about two hundred works, the majority of which were by local artists, yet it was conspicuous for merit. The pictures which were set forth were vigorous and sincere, vital and colorful—pictures which, by reason of technical competence and courageously bold expression, held their own and put to shame certain weak efforts of the past. These painters evidently had a message and had concerned themselves with beauty.

Compare the works of the best of these contemporary artists with the works of the school of Corot and it will be found that the latter, despite its poetic beauty, fades in comparison. The French Impressionists opened the windows and let in the light and the air; the Modernists seem to have taught us to understand form and to have opened our eyes to the glory of pure color. Their art is that of today, but they do not disregard tradition. The art they put forth is that which conforms to the art of the ages, but it has a virility and a brilliancy unknown in the past; it dares comparison with Nature. And as yet we are just stepping over the threshold of accomplishment; whither it will lead we are still unaware. No one individual has pointed the way. Like all great art, it has come out of the darkness, and many have contributed.



## NOTES

ART IN      The Washington Water  
WASHINGTON      Color Club held its Twenty-  
                         Eighth Annual Exhibition  
                         at the Corcoran Gallery of

Art from October 27 to November 20, most of the two hundred and twenty-two exhibits shown being upheld to such a standard as to make the showing one of unusual excellence and merit. The exhibition occupied not only the semicircular gallery for special exhibitions and the anteroom, but the first American gallery as well.

The first impression one had upon entering the rectangular gallery was of freshness of color and crispness of execution. The artists evidently had something to say, and they said it admirably. For a long time water colors have had a bad name and have been associated in the minds of many with amateur effort; but here was professional work which possessed virility and evidences of skill. Furthermore, it was of a joyous sort, apparently done with zest and real enjoyment. Childe Hassam, Charles H. Woodbury and Frank W. Benson, foremost among the water colorists of our day, each made one or more contributions to the collection, but the fact that their works did not stand out unduly from among the others went to show that the collection as a whole was made up of "all star" pictures.

The Art Center opened the season this year with an interesting little no-jury exhibition of works by local artists, all upheld to a high standard and creating a most favorable impression. The artists contributed generously and of their best. Richard Meryman sent his very unusual portrait of Dean Wilbur, and Burtis Baker contributed a figure study in his best mode. There was a large canvas, a woman and child, by the late Max Bohm, which recalled the excellent exhibition of this artist's work held at the Art Center last season and emphasized the loss occasioned by his recent death. Bryant Baker was represented by a characteristic interior, a picture of a young girl seated at an old-fashioned table in an attractive living room. Other painters contributing works of exceptional merit were Catherine C. Critcher, A. H. O. Rolle, treasurer of the National Art Center

and a prominent member of the Landscape Club of Washington, Lillian Cook Doherty, Marguerite Munn and Gladys Brannigan.

On the whole it was an engaging showing and one which went far to indicate the admirable work which is being done in the Washington studios.

At the Washington Arts Club three interesting one-man exhibitions were held the latter part of October—a collection of oil paintings by Cameron Burnside whose work is perhaps better known abroad than at home, on account of long residence in France and for lack of showing in this country; paintings by Graee Deike of Cleveland, Ohio, which was the first showing that this artist has made in the east; and a number of exceedingly attractive wood-block prints and water colors by Harry de Maine, of New York City.

The Corcoran Gallery of Art has recently received as a gift from the Hon. David Jayne Hill, in compliance with the wishes of his wife and in her memory, a three-quarter length portrait of himself, painted by Zorn, and a portrait-bust by Saint-Gaudens, likewise of himself—both valuable acquisitions.

THE BALTIMORE MUSEUM      The Baltimore Museum of Art has lately issued the first copy of a bulletin to be got out from time to time. This bulletin answers the question "Why Should there be an Art Museum?" as follows: "To Serve all the Community." "The museum is as integral and important a part of the educational system of a city as the library and the school. The art museum teaches through seeing, and aids in the cultivation of taste. Good taste is a distinct asset in the home, the factory and the entire community."

There have been twelve exhibitions of paintings, sculpture, furniture, silver, jewelry, textiles, armor, ceramics, etc., held under the auspices of this Museum during the past year, with a total attendance of 28,986. During the first week of the sculpture exhibition 8,330 persons entered the Museum and many times this number enjoyed the sculpture in Mount Vernon Place. Handicrafts from all parts of the country were included in the exhibition,



VIEW OUTDOOR SECTION SCULPTURE EXHIBITION  
BALTIMORE MUSEUM OF ART

which opened November 16 and concluded December 16.

To quote further from the *News Bulletin*: "Many phases of the art museum can be of direct service to the industries of the city. Baltimore has long been celebrated for fine silver, and there are other manufactures to which an art museum can be of enormous value. The financial profit will be in proportion to the appreciation by the industries of the economic value of beauty. 'Art has come to be as necessary to the manufacturer from a dollar and cents standpoint as nails and paint. It is the initial design on the first yard of calico that sells the whole bolt,' said the Secretary of the Illinois Manufacturers Association.

"The public schools and other educational institutions such as Goucher College, the Maryland Institute of Arts, and the Women's Clubs have already found the Baltimore Museum of Art of great service in their work. Classes visit the galleries and prepare papers, the conference room is used for lectures, the lantern slides are available for use in schools as well as at the Museum. The reference library is growing and there are frequent free lectures by the director and others."

Under the heading "Art Museums in the United States," *News of the Baltimore Museum of Art* gives the following interesting résumé:

"During the past twenty years many notable art museums have been established. Forty-six cities have a fine building specially erected to house the art collections. In San Francisco the fourth gallery will soon be opened to the public; in New York there are six important buildings and many smaller public collections. In the State of Ohio, five cities have important art museum buildings.

"The character and success of many of these art museums has been due to some great initial gift by one or more public spirited citizens. In other cases the membership has been built up slowly by the devoted service of a small group of men and women with municipal support as soon as the value of the work has been proved. The Metropolitan Museum in New York and the Art Institute of Chicago, the two largest art museums in the country, erect one unit of their building after the other as funds permit. Both have received many



INTERIOR VIEW SCULPTURE EXHIBITION  
BALTIMORE MUSEUM OF ART

large bequests, often from unexpected sources, such as the Rogers bequest of over \$5,000,000 to the Metropolitan Museum of Art.

"In Detroit \$40,000 was subscribed by the incorporators. Later \$100,000 was raised for a building which was opened in 1888. Gifts followed rapidly. Recently the city has contributed ground for a new building and makes an annual appropriation toward maintenance.

"In Toledo a remodeled home, lent by the president, was occupied from 1902 until 1912. The present ground and building are valued at \$400,000; of this half was the gift of President Libbey and the balance was raised by popular subscriptions varying from 10c to \$15,000.

"Art is not for the 'few.' Art is for the 'many.' It touches closely the needs of the community. The eight-hour day has brought increased leisure. Interest in and understanding for that which is beautiful and inspiring will bring into leisure hours influences and occupations tending to counteract all that is vulgar, brutal and degrading. Toward that end one of the most potent instrumentalities is the museum of art.

"Ten years ago J. C. Dana, pleading for a

museum of art where objects would be used rather than preserved, wrote: 'Tomorrow objects of art will be bought to give pleasure, to make manners seem more important, to promote skill, to exalt hand-work and to increase the zest of life by adding to it new interests.' His dream has come true, for a citizen of Newark is at present erecting a \$500,000 building for the art museum of that city."

FROM MONZA, torio Pica as president, a  
ITALY Congress of the Exhibiting

Artists, including several foreigners and Italians from every part of the realm, was held in the Court Theatre of the Royal Villa of Monza the closing week of September and of the First International Biennial Exhibition of Decorative Arts, upon which two articles have appeared in recent numbers of this magazine. The Honorable Guido Maragoni, founder, promoter and general manager of the exhibition, closed his ample report of the undertaking with the cheerful news that not only would the financial balance pay almost totally the enormous expenses of adapting the villa to the requirements of the exhibition, but—and



every visitor knows that this is notwithstanding the unsurmountable difficulties of traffic and universal conditions that so badly hamper international and even local travel—the organization has so wonderfully succeeded that it will be in a position to further preparations for the Second Exhibition in 1925 by awarding pecuniary assistance to such sections of Italy and to such artists as may be unable to carry out the scope of their exhibits. The Congress agreed to coordinate the work of the Second Monza International with, and also to formulate a special request for government aid toward a fitting Italian representation in, the Universal Exhibition at Paris, which will also take place in 1925, after the lapse of the quarter of a century. A last and notable resolution was to concede the privilege of constructing open pavilions with full liberty as to style.

	The Victoria and Albert
VIOLET	Museum of London has recently
OAKLEY	acquired, through
HONORED	the gift of Mr. John D.
ABROAD	McIlhenny of Philadelphia,
	the original drawing by

Violet Oakley for her mural painting entitled "The Trial of William Penn before the Lieutenant of the Tower of London," which is in the Governor's Reception Room of the Pennsylvania State Capitol. It has also secured a copy of "The Holy Experiment," consisting of reproductions of Miss Oakley's series of decorations in the Harrisburg Capitol with illuminated text from Penn's writings. Foreign editions of this monumental work were issued this past summer, and at that time exhibitions were held of the original drawings and sketches for the mural paintings, and of the reproductions, in England and Spain under Miss Oakley's personal direction. In Madrid Miss Oakley and her coadjutor, Miss Edith Emerson, were entertained by the Directors of the National Gallery and the Gallery of Contemporary Art, and given opportunity to meet the leading Spanish artists. When the exhibition was held in London the following interesting account of the way in which the series of decorations came into existence was written by a well-known London critic:

"These paintings depict scenes from the

life of William Penn, and the founding of the State of Pennsylvania. William Penn fought the great fight for religious liberty in the seventeenth century. The paintings in the Reception Room take us through various phases and scenes of these troublous times to be crowned by Penn's first sight of the shores of Pennsylvania as he ascended the river 'from whence the air smelt as sweet as a new-blown garden,' bringing at last true his words, 'I had an opening of Joy as to these parts when a lad at Oxford.'

"The paintings in the Governor's Room are planned exclusively dealing with the Foundation of the State and stopped just short of recording any event within the life of the state itself—bringing William Penn in the prow of the ship *Welcome* only within sight of his promised land. These paintings were started in 1902 and finished in 1906.

"Five years later, in 1911, the great American painter, Edwin Abbey, died, and Miss Oakley was commissioned to undertake that part of the contract with the state which at the time of his death had not even been begun. Miss Oakley was not, as has been erroneously reported, to finish any of the paintings which he had begun or planned. That was done by his assistant in his studio in England, and the panels were exhibited at the Royal Academy. And so it came about that Miss Oakley had to take up again the threads and weave the tapestry of the history of a state, symbolizing now the great structure whose foundations she had before seen in the laying.

"It was in London in the autumn of 1912 that she began to work upon the theme for the paintings in the Senate series. At this time Balkan troubles disturbed Europe, and the first panel to be painted symbolized 'International Understanding and Unity,' during a period when a Federation of the World was considered by the vast majority of mankind, a wild and forlorn dream of visionaries.

"Epitomizing as it does—this decorative scheme—William Penn's dream of a world free from war, it is singularly apt at the present time when the nations are seeking to find a way out of the labyrinth of strife into the realms of peace. Twenty years has it taken the artist to execute this colossal work, and some idea of its scope, thoroughness and artistic achievement can be got



TRIAL OF WILLIAM PENN BEFORE THE LIEUTENANT OF THE TOWER OF LONDON

ORIGINAL DRAWING BY VIOLET OAKLEY FOR DECORATION IN PENNSYLVANIA STATE HOUSE. RECENTLY PRESENTED TO THE VICTORIA AND ALBERT MUSEUM, LONDON, BY JOHN C. MCILHENNY, ESQ., OF PHILADELPHIA

from a volume called the 'Holy Experiment,' also on view at the Gallery. This magnificent book is written and illuminated by the artist and illustrated with colortype reproductions from the mural decorations themselves. It has been translated into French, German, Italian, Spanish and Japanese. Presentation copies have been made to the President of the United States, Mr. Taft, and Mr. Wilson, also a copy has been accepted by the League of Nations' Library and the subscription list geographically represents eighteen American States, England, France, Germany, Italy, Japan and Morocco."

COMMUNITY  
ARTS AND  
CRAFTS  
EXHIBITION  
IN NYACK

An interesting Arts and Crafts Exhibition was opened in the Auditorium of the Nyack Club on October 27 at Nyack, New York. On the walls are to be found paintings of many well-known artists, including the "Winifred" of Hilda Belcher and dry points by A. Garfield Learned. Sculpture was well represented also, and the collection included a Naiad by

Edward McCartan, whose charming Diana was illustrated in these pages a short time ago. Among the other exhibitors were Carl Heber, sculptor, John Kellogg Woodruff, Sara Hess, Frances Keffer, Elmer Hader, Berta Hader (miniaturist), Frances C. C. Coan, Dora F. Ward, B. Cory Kilvert, A. G. Brandt, and many others.

The Club Auditorium furnished an admirable setting for the exhibition, the stage, draped and decorated suitably, being the space allotted to many examples of the crafts and applied arts, while the walls were, naturally, reserved for the framed pictures.

The exhibition was under the supervision of the Arts Committee of The Nyack Club, C. Arthur Coan, Chairman.

LONDON  
NOTES

The following were the chief exhibitions open when these notes left London, October 26: Burlington House—Ex-

hibitions of British Primitives and of Australian Art; Victoria and Albert Museum—Cartoons by Eric Gill, and work of the British Institute of Industrial Art; Whitechapel Art Gallery—Jewish Art (modern); Brighton



Corporation Gallery—Exhibition by the three Salons of Paris: Twenty-one Gallery—William Walcot; Willings (Gray's Inn Road)—Faculty of Arts Exhibition of Commercial Art; Tate Gallery—Pre-Raphaelite paintings and book illustrations; Arlington Gallery—Exhibition of the Campden Hill Club; Grosvenor Galleries—Lady Scott (Mrs. Hilton Young); Mansard Gallery—London Group; Royal Water Color Society—Winter Exhibition.

The most important exhibition ever held of the arts of the British Empire, including native handicrafts of many races, will open next April at the British Empire Trade Exhibition at Wembley. Many conferences will take place in this exhibition; for example, the Town-Planning Conference and probably that of the British Confederation of Art.

In December, this year, the British Confederation of Art will hold a meeting to decide upon a British policy in connection with the Second Congress of Intellectual Workers of the World, at the Sorbonne, Paris, which takes place at the end of this year.

The British Confederation of Art is now the official channel for sending information regarding British professional workers to the commission for intellectual cooperation of the League of Nations, and has already revised for this commission the British section of their important work, soon to be published, on the conditions of life and work of musicians—a first step towards collecting similar material for research into conditions of workers in all the arts. The B. C. A. Publication No. 1 will shortly be circulated. The Faculty of Arts, which deals more in publicity for art, is now advertising its own galleries and year book and is holding its Second Annual Exhibition of Commercial Art.

*L'Amour de l'Art*, an enterprising Paris paper, is devoting its December number entirely to Art in Britain; and in April of next year it will issue a special double number, in French and English, devoted to the Industrial Arts of the British Empire. Messrs. Benn Brothers, London, are issuing attractive illustrated monographs on Modern British Artists, such as Nevinson, Nicholson, John, Orpen, etc., and the same firm is publishing an Artists' Series of the plays of Shakespeare.

The "Old Vic," a people's theatre, has

now completed its almost superhuman task of producing every play Shakespeare wrote!

At Olympia an important Town-Planning Exhibition opens late in November, at the same time as the Commercial Vehicles Show. Separate as the interests of these two appear, both are interested in roads. Prof. Patrick Geddes, one of the greatest of town planners and a pioneer, recently returned from the United States and, after a brief visit here, sailed for further city-planning in India.

The building to be occupied by Africa at Wembley is being designed by H. V. Lanchester, F.R.I.B.A., President of the Town-Planning Institute. The London Society, supported by many architectural bodies and press, continues to push its great scheme for the reconstruction of the area around Charing Cross—the old station to be removed, a magnificent bridge to span the river, and the other side of the river—reaching as far as the new Waterloo Station, to be laid out according to the best ideas of the Town-Planners. Here would be the site for the Palace of All the Arts which London needs. The whole is known as the Charing Cross Empire War Memorial scheme.

Talking of War Memorials, on Armistice Night at the Albert Hall, in the presence of H. R. H. The Prince of Wales, Earls Haig and Beatty, all the Ambassadors and Empire Premiers, there will take place a performance by twelve hundred musicians, of a new work, "A World Requiem," by a new English composer, John Foulds, who will conduct. The work is in memory of the soldiers of *all countries* who died for their cause, and it should henceforth be played simultaneously in every city of the world on November 11.

Mrs. Nigel Playfair and Mrs. Pitt Chatham are opening a shop near the Brompton Road where handicrafts of many countries will be seen. They are going in for the artistic decoration and furnishing of flats and small houses, using only modern goods and, as far as possible, discovering fresh talents. This brings me to the show of British Industrial Arts in the Victoria and Albert Museum, which goes on from London to the Manchester Art Gallery.

British craftsmen have suffered greatly during and since the war, and the first impression of a show of their works is of people bordering upon starvation, spiritual and financial; but even in the darkest moments



there have always been brave souls battling to keep their flickering lamp alight, and so now one picks out of the present collection master-works equal to any ever produced in England. No mediaeval worker ever designed and made more beautiful carved furniture of English oak than that designed by Henry Wilson and executed by W. E. Mickelwright and his assistants. No silversmiths in our long history have done better than Bernard Cuzner and Omar Ramsden—each is a master craftsman.

Printing is also at a high level, and posters are continually improving. Examples of the former by The Pelican, the Curwen, the Baynard Presses fulfill all requirements; and poster designs by Kauffer, E. Tharle Hughes, E. Wadsworth, and Herrick are full of color, skill and originality. The series of posters by Spencer Pryse for the British Empire Exhibition, showing the various industries of the many countries in the Empire, are wonderful. The makers of leadwork are following, in a modern sense, old tradition, and a circular lead tank designed by Sosham and Russell, a garden flower box in lead by C. A. Purbrook and T. I. Emms, a study for a weather vane by S. Kingham, are all fine examples of what is best in English leadwork.

Painted glass by Welia Casella is always a feature of these shows, and H. M. the Queen has purchased one of this artist's powder bowls. Reco Capey shows delightful old-world painted boxes, exquisite in technique, and Charles Vyse's pottery statuettes of London figures mark a new step in pottery design. Warner's woven silks are always wonderful in texture and color and a never-failing standby from the point of view of workmanship. Indeed workmanship of superlative quality characterises British Industrial Arts.

#### AMELIA DEFRIES.

ART AT THE TENNESSEE STATE FAIR Each year the Home and Educational Department of the Tennessee State Fair holds several exhibitions which have become an important part of the fair. This autumn a large part of each of the three floors of the Home and Educational Building was given over to exhibitions. On the main floor a collection of pictures worthy of a metropoli-

tan gallery were on exhibition. These pictures, lent by the National Gallery of Art at Washington and circulated by the American Federation of Arts, included paintings by artists preeminently in the front rank of American painters.

On the same floor were arranged comprehensive exhibits of student work by the Pennsylvania and Boston Museum Schools. These were also secured through the American Federation of Arts. Other schools sent exhibits, among them the School of Industrial Arts, Philadelphia, the Chicago Academy of Fine Arts, the public schools of Nashville and several colleges, Ward Belmont, Peabody and others. An exhibition of various projects of public school art was loaned by the American Crayon Company of Sandusky, Ohio.

Maria Thompson Daviess, a Nashville artist, had a collection of miniatures on exhibition. Two of the most interesting were "The Boy Joseph," a study of a favorite model of Bourguereau's, and a miniature of an attractive American girl which had been shown at the Paris Salon.

On the second floor there were two collections of beautiful photographs. These comprised two exhibitions sent out by the American Federation of Arts, one, photographs of Town Planning, the other showing charming effects in formal and informal gardens. Both these exhibitions did much to stimulate civic pride.

One of the most interesting exhibits was of craft work by the children in the secluded districts of the mountains of Tennessee. This craft work is being taught through the cooperation of the Tennessee Federation of Women's Clubs.

The unusual character of these State Fair exhibitions is rapidly gaining for Nashville a distinctive place among art centers.

A recent bulletin of the Milwaukee Art Institute gives an interesting and varied programme of lectures and members' courses for the current season. Among the visiting lecturers mentioned therein are Mr. Robert B. Harshe, Director of the Chicago Art Institute; Mrs. Bertha E. Jaques, the organizer and now secretary of the Chicago Society of Etchers; Mr. Frank Weitenkamp, Curator of Prints

in the New York Public Library; Mr. Henry Turner Bailey, the well-known illustrator; Prof. Oscar B. Jacobson of the University of Oklahoma, and others prominent in the field of art. In addition to these lectures Mr. Dudley Crafts Watson, the Director of the Art Institute, conducts a series of lectures for members, covering such subjects as Interior Decoration, History and Appreciation of Art, etc.

No less comprehensive is the programme of exhibitions which the Art Institute has announced for the season, among which may be mentioned the Annual International Water Color Exhibition; the First Annual Exhibition of the English Society of Wood Engravers; a notable loan exhibition of Etchings by Rembrandt; the Annual Exhibition of the Chicago Society of Etchers; Paintings and Etchings by Charles W. Dahlgreen, of Chicago; and an exhibition of North African, Armenian and French subjects by Hovsep Pushman.

The ten galleries of the institute afford over a thousand linear feet for purposes of exhibition, and the fine and applied arts in all the contemporary phases are rotated upon these walls during the season. The permanent collection is displayed as a whole only during the summer months, while at other times exhibitions of painting, sculpture, the graphic arts, the arts and crafts and architecture are shown for two or four week periods.

The Art Institute has secured for its permanent collection and reproduced in its Art Bulletin a painting by Charles Caryl Coleman, "Bronze Horses of St. Marks," presented by Miss Lenore Cawker in memory of her mother, Mrs. Sarah Lincoln Cawker. This is an excellent example of architectural rendering, in the standards of the literalistic school of the late nineteenth century, which is interesting from the romantic and historic standpoint, as well as the artistic.

The Boston Museum of Fine  
COLONIAL ART Arts has recently acquired  
FOR THE by purchase the woodwork  
BOSTON from the three original rooms  
MUSEUM in the Derby-Rogers House  
at Peabody, Massachusetts,

which purchase has been supplemented by a generous gift from Miss Martha C. Codman of a number of pieces of fine furniture,

window cornices, and fire tools which were originally used in the rooms and had become the property of the donor by inheritance. This house is said to have offered in its prime one of the finest examples of the architecture and furnishings of the early federal period in New England. It was designed by Samuel McIntire of Salem, and was erected during the years 1800 and 1801 for Elizabeth Derby, the eldest daughter of Elias Haskett Derby, Merchant, of Salem. Of especial interest among the architectural details are two mantels, showing fine proportions and ornament of an unusually high order. When the rooms are eventually set up in the museum they will provide with their furnishings a complete picture of the best decorative art of their period in New England. The purchase was made in accordance with the policy of the trustees of the museum to acquire architectural detail only when the buildings it adorns await remodelling or tearing down.

The Minneapolis Institute of  
MINNEAPOLIS Art inaugurated its second  
INSTITUTE series of concerts for mem-  
OF ART bers and their guests early  
in October. As in other  
museums of the country, these concerts have been planned by the trustees with a view to bringing all the arts into closer relation by offering members of the Institute musical programmes of the same high order as the exhibitions shown in its galleries. In announcing these concerts the Bulletin of the Institute says that, despite the handicaps arising from a lack of proper auditorium space for such concerts, they were very well attended last season, and give promise of being even more popular this year.

The Institute held during the month of September an interesting exhibition of India Shawls in connection with its exhibition of Pottery, both of which proved so popular with the visiting public that they were continued through October. Seven of these shawls were lent by Mrs. Charles C. Bovey of Minneapolis, and two by Mr. John R. Van Derlip, the others being taken from the Institute's permanent collection of textiles.

The trustees of the Institute have recently purchased for its permanent collection a landscape by Alfred Sisley. This painting

was one of an exhibition of French Impressionist Paintings held at the Institute last spring with great success.

Mr. George Raab, for some years connected with the Springfield, Layton Gallery, Milwaukee, is now Educational Director of the Springfield Art Association, which has started and is carrying on with success an excellent School of Art. A portrait by Mr. Raab of his mother has lately been added to the permanent collection of the Milwaukee Art Institute.

Henry Salem Hubbell of New York has been in residence in Springfield for some little time now and has painted there twelve important portraits. He divides his time between Springfield and Decatur and maintains studios in both places. A prominent member of the Springfield Art Association writes: "We feel the presence of Mr. and Mrs. Hubbell in our city for a year has greatly aided our work. We have purchased one of his portraits of a charming boy for our permanent collection, and have also bought and presented to the city high school a painting by Chauncey F. Ryder. This latter purchase was made possible through the aid of the school children."

Mr. Homer Saint-Gaudens, Director of the Fine Arts Department of the Carnegie Institute, Pittsburgh, gave a lecture in Springfield before sailing for Europe; also through the instrumentality of the Springfield Art Association he spoke to audiences in Chicago, Rockford, Illinois, and Sioux City, Iowa.

Announcement has been made by the publishers that beginning with the December number, Mr. Royal Cortissoz will conduct "The Field of Art" in *Scribner's Magazine*. Heretofore this department has been for some years in charge of Mr. J. B. Carrington, the able editor of *Architecture*, which, because of its rapid development, now demands his entire attention.

"The Field of Art" henceforth will not only be edited but contributed by Mr. Cortissoz and will take the form of lively criticism and personal comment on topics of the day. To the November *Scribner's*

*Magazine* Mr. Cortissoz contributed a delightful article on Thomas W. Dewing, with special reference to his representation or, as he termed it, canonization, in the Freer Gallery of Art in Washington.

We have no more delightful writer and lecturer or one more thought-provoking and dependable than Mr. Cortissoz today, and we heartily reecho the wish of Mrs. Schuyler Van Rensselaer to the effect that we should have more critics of the quality of Mr. Mather and Mr. Cortissoz if we are to make the progress in art that we desire.

Fourteen portraits, representing the latest paintings by Albert Herter, of Easthampton, L. I., together with four other compositions by Mr. Herter, were shown for two weeks in November at the Reinhardt Galleries, New York. This was the first exhibition of Mr. Herter's work which has been held in New York in a number of years, in fact since before he turned his attention from mural paintings to portraits some six years ago.

The exhibition had as one feature the first—and only—showing in this country of a portrait which Mr. Herter has just completed of Herbert Hoover. The portrait is a life-size work and is to be sent after the exhibit to Brussels, Belgium, where it will be hung in the galleries of the Foundation Universitaire, as a tribute to Mr. Hoover's work for Belgium during the war. Another portrait, of Master Andrew Blake, of Santa Barbara, California, as a typical Boy Scout of America, has been recently received by Gen. Sir Robert Baden-Powell and has been hung in the galleries of the International Boy Scout Council. The French Government recently notified Mr. Herter of the acceptance by France of a memorial painting to be placed in the Gare de l'Est, in Paris. This will be in memory of Mr. Herter's son, Everit, himself an artist of promise, who was killed while in the camouflage service during the war, and it will have as its theme the farewell of soldiers from their families.

The portraits also included prominent society folk of New York, Washington, Boston, Los Angeles, and Santa Barbara, California, among them Dr. Henry S.



Pritchett of the Carnegie Foundation, Mrs. Oliver Harriman, Mrs. V. Everit Macy, Mrs. Bertram Goodhue, Mrs. George Pratt, Jr., Mrs. William S. Spaulding, Miss Geraldine Graham, Mrs. Shephard Krech, and others.

The studies shown included "The Two Boys," formerly a part of the collection of the Metropolitan Museum of Art; "Pilgun Yoon, as Aladdin," a study of the Orient; and "The Russian Nobleman," which with "The Spangled Fan" was a feature of an exhibition before the Newport Art Association recently.

EXHIBITIONS      The Brooklyn Society of  
HERE AND      Etchers announces its  
THERE      Eighth Annual Exhibition  
to be held during the present month at the Brooklyn Museum. The collection will open with a private view and reception on December 11, to continue throughout the month. Ernest D. Roth is president of the Society; Henry B. Shope, vice-president; Frederick Reynolds, treasurer; Morris Greenberg, recording secretary; and Will Simmons, corresponding secretary.

The Fine Arts Academy of Buffalo, New York, opened on October 27 at the Albright Art Gallery a Group of Paintings selected from the Foreign Section of the Carnegie Institute's most recent International Exhibition.

From October 16 to November 11 the Rhode Island School of Design held its Annual Fall Exhibition of Contemporary American Paintings. Among the artists represented in this exhibition were Frank W. Benson, Daniel Garber, John Singer Sargent, Childe Hassam, Charles H. Woodbury, George Bellows and W. Elmer Schofield, to name but a few.

The Associated Artists of Pittsburgh held their Fourteenth Annual Exhibition of Paintings at the Carnegie Institute, beginning October 25.

The Philadelphia Art Alliance showed from October 29 to November 18 a collection of Drawings of the Pyrenees, by Thornton Oakley. At the private view on the opening day of the exhibition Mr. Oakley gave an illustrated address on The Pyrenees.

The Wadsworth Atheneum of Hartford, Connecticut, held in the Morgan Memorial Gallery, from October 16 to November 11, a Loan Exhibition of Water Colors, Pastels, and Drawings by artists of all nationalities from the time of Leonardo da Vinci to the present day.

The Akron Art Institute had on exhibition in the Public Library Building from October 19 to November 9 a loan exhibition of Paintings selected from the collection of Messrs. R. C. and N. M. Vose, of Boston. The exhibition comprised works by French, English, Dutch and early American artists; including a group from the famous Barbizon school.

An exhibition of Paintings by Joseph Birren, of Chicago, was held during November at the John Hanna Company Galleries in Detroit.

A collection of Small Paintings by Ann Chandlee, Mary Crummer, Margaret M. Law and Louise West was on view from October 22 to November 3 at the Purnell Galleries, Baltimore.

The Arnot Art Gallery of Elmira, New York, opened the present exhibition season with a collection of oil paintings by Henry S. Eddy, of New York City. The exhibition comprised twenty-five scenes from Belgium, Holland, France, Norway and Denmark.

## ITEMS

From thirty-five hundred to four thousand persons visited the art exhibition which was held at the Studio Colony in Louisville in October. Both local and out-of-town artists were represented, and besides exhibits of painting and sculptures there were examples of craft work in brass and silver, in book-binding, photography, pottery, dyeing and batik. The exhibition of weaving and tooled leather made by young men and women in the City Hospital's rehabilitation ward, attracted a great deal of interest.

The first prize in sculpture was awarded to Ricardo Criscanti, Louisville. Sudduth Goff, Lexington, was given first award in painting for his "Portrait." Henri Newell, Chicago, took first honors in crafts with a "dragon batik." Among the paintings

awarded honorable mention were Miss Alice Kane's "Dancer Resting" and a landscape by Miss Thom.

An exhibition of leaded glass, mosaic, cartoons for leaded glass and sketches by Nicola d'Acenzo was held through the month of November at the School of Industrial Art, Philadelphia. The sketches included those made by the artist in Europe and a number of his studies of various kinds. The exhibition also showed the process of making leaded glass.

An exhibition of work by Philadelphia illustrators opened November 1 at the Pennsylvania Museum, Fairmount Park, Philadelphia, and continued until November 26. The exhibitors were Elizabeth Shippen Green, Herbert Pullinger, Alice Barber Stevens, N. C. Wyeth, Jessie Willeox Smith, Walter Everett, Ethel Franklin Betts Bain, Thornton Oakley, Henry Pitz and Guernsey Moore.

Six artists of the Taos, New Mexico, colony were commissioned late in October to paint eighteen panels depicting Indians and frontier life of early Missouri for the corridor of the new Missouri State Capitol. Exact subjects of the paintings will be decided upon by the Capitol Decoration Commission after suggestive sketches have been submitted by the artists.

The artists chosen are men concentrating on frontier subjects and, according to Dr. John Pickard, chairman of the decoration commission, the best qualified to handle this project of any group in the country. They are: O. E. Berninghaus, of St. Louis and Taos; E. Irving Couse, N. A., painter of Indian subjects, whose work is included in several permanent collections in museums of this country, especially in the west; W. D. Dunton, the "cowboy painter" and illustrator specializing in Old West subjects; Victor Higgins, N. A. D.; E. L. Blumen-schein, N. A., illustrator and portraitist; and Walter Ufer.

The Salmagundi Club of New York began its long career fifty-two years ago as a sketch club, where its members could meet and draw from the model, and for a long time it was known for its exhibitions of drawings chiefly in black and white. The first show of the present season was a return

to old traditions, and was called "The Annual Black and White Show." This included drawings in pencil, pen and ink, etchings, sanguines, lithographs and illustrations in black and white. It opened to the public on November the second and continued until the twenty-second.

The club has installed new lighting throughout its spacious galleries at 47 Fifth Avenue, which are among the most attractive in the city.

Under the auspices of the Art Division of the General Federation of Women's Clubs an exhibition of American Pottery has been assembled and sent to Paris, where it was shown during October and November. There were one hundred and eleven pieces in the exhibition, which included examples from the Rookwood, Pewabic, Newcomb, Fulper, Paul Revere and other well-known potteries. All of the exhibits have been loaned on consignment.

This exhibition was assembled by Mrs. Walter S. Little, chairman of the General Federation Division of Art, and Mrs. Nelson Case, chairman of Pottery, at the request of the American Women's Club in Paris.

A unique exhibition of British Primitives was held at Burlington House last month, the first exhibition of early English art ever gotten together, and one which proved a surprise, through its variety and excellence, to many well informed. The examples shown were from the eleventh to the fifteenth centuries. The exhibition, if we are correctly informed, was proposed by Lord Lee, of Fareham. The oldest work of art shown was a remarkable fresco—St. Paul at Melita, in Canterbury Cathedral. Among the other notable exhibits was the "Crucifixion," a wood-panel 16 feet long and over 6 feet high, which originally came from the remote church of Foulis Easter, 7 miles from Dundee, and dates from about 1470. It is suggested, as a result of this exhibition, that some of the primitive art in Flanders and in Norway heretofore ascribed to Flemish painters may really have been the work of Englishmen, or Norwegians working under English influence.

The Garden Club of America is holding its Second Annual Exhibition of Garden Paintings and Sculpture at the Ferargil Galleries,

New York The collection includes many pictures of the beautiful gardens of Westchester and Long Island, Bar Harbor and Newport, by the leading American artists. In the group of sculpture are works by Herbert Adams, Frederick MacMonnies, Renee Prahar, Janet Scudder, Harriet Frishmuth, Malvina Hoffman, and others. A competition was instituted for the photograph of the best garden using American sculpture, with Daniel Chester French's "Narcissus" as a prize. The jury of award consisted of Charles A. Platt, James B. Carrington, and Royal Cortissoz. This exhibition opened on November 14 and will continue to December 2.

According to statistics recently received from the Art School of the Chicago Art Institute, there were over 2,000 students registered in its classes at the end of the second week, 830 of whom are in the day school, 711 in the evening school, and 594 in the Saturday school, or a total of 2,135.

In this same connection it is interesting to know that the attendance at the Art Institute for the three summer months of July, August and September was 219,599, as against 175,146 for the corresponding three months last year. This is an increase in attendance of 44,453.

The Department of Mural Decoration of the Chicago Art Institute is making use this season of a gallery in the new McKinlock Court as a studio for the painting of full-sized mural decorations. An important commission is now being carried out by this department, and it is felt that the experience which the students will receive in this contact with practical work will be of the greatest value.

An interesting little announcement has recently been sent out by a tourist agency to the effect that an eminent American etcher would install a complete etching plant aboard a great ocean steamship on her circumnavigating cruise. Each day, so this announcement says, during the four-months cruise, the etcher will devote several hours to teaching qualified pupils how to etch, demonstrating methods by thus interpreting the finest examples of architecture viewed en route. For this service no extra fee is to be charged.

## NOTES ABOUT A. F. A. EXHIBITIONS

THE Exhibition of American Handicrafts which was assembled last year by the American Federation of Arts and circulated among the museums of the country proved such a success that this year, at the request of the smaller museums and art organizations, the Federation is circulating a similar but smaller and less expensive exhibition. This collection is composed largely of craft work retained from last year's exhibition, supplemented by about fifty additional loans. Among the well-known craftsmen whose work is included in the collection are: Arthur J. Stone, Gardner, Massachusetts; John F. Grabau, Buffalo, New York; Professor Binns, Alfred, New York, and Lydia Bush-Brown, New York City. There is excellent work from the Rookwood, Paul Revere and Fulper Potteries, and beautiful textiles have been lent by the Tenafly Weavers, the Noank Studios and the Folk Handicrafts of Boston. The Exhibition opened in November at the Institute of Arts and Sciences in Manchester, New Hampshire.

The Wood Block Prints by American Wood Block Printers make a colorful and interesting collection. By some critics the wood block print is considered the most typically American form of artistic expression; without doubt very effective and interesting work is being done in this medium. The artists represented in the exhibition have chosen their subjects from familiar surroundings, and there are prints of far western scenery and of the extreme south as well as of the east and north. Among these, most interesting are picturesque street scenes in New Mexico, colorful California landscapes, views of the southland, interpretations of the cherry blossoms at Washington, the Hudson Palisades and snow-capped Mount Rainier—to name only a few.

During a recent engagement at Concord, Massachusetts, eighteen etchings were sold from an exhibition sent over to this country by the Print Society of England and circulated by the American Federation of Arts. The majority of these etchings are English subjects, but a considerable number are of places in France, Holland and Italy. This collection will be on exhibition in Erie, Pa., during December.



## BOOK REVIEWS

**SOUND CONSTRUCTION**, A Comparative Analysis of Natural Forms and Their Relation to the Human Figure, by Solon H. Borglum. Six Hundred Plates Drawn by the Author and Mildred Archer Nash. Privately printed for the Committee of the Solon Borglum Memorial Fund. Price \$18.00.

The foreword to this volume, which is of a purely technical character, tells us that when Solon Borglum founded his School of American Sculpture he made this book the basis of the curriculum; that at the beginning of the course all of his pupils were set to study persistently and conscientiously from the book. There can be no better way, we are told, to explain "Sound Construction" than to use Borglum's own words to one of his pupils, as to the way of mastering the subject matter: "I do not know just how to tell you how anxious I am to have you do more drawing of construction. The main thing you should do, and do most of the time, is to draw until you can see form in its right place. Keep on sketching from the drawings and from memory until you can make the form in a big way, in its place. You must study construction until you work in fine, large lines which will represent deep knowledge, and until you have complete confidence in yourself. This is the big thing in sculpture."

Up to the present time no work of this kind has been available for the student, yet without the study that it emphasizes he could not expect to produce a really strong work. The consensus of professional opinion is that the book is of the utmost merit and will prove invaluable to teachers and to students. In connection with it and as supplementary, a pamphlet reproducing finished works by Solon Borglum and setting forth the purposes of the Solon Borglum Memorial Fund has been issued. The reproductions go far to show that he followed the principles of "Sound Construction" and that he had, what is more, sensitive and keen appreciation of beauty and a sense of the plastic in form.

**BEHIND MY LIBRARY DOOR**, by Dr. G. C. Williamson. E. P. Dutton and Company, Publishers. Price, \$3.00.

This is a delightful and most unusual book of essays by one who is a writer of distinction

and has a scholarly knowledge of art. Dr. Williamson was the author of some of the sumptuous catalogues of the J. Pierpont Morgan collections. He is a Fellow of the Royal Society of Literature and a Fellow of the Royal Numismatic Society of Great Britain.

One of the essays in this book treats of the Pierpont Morgan catalogues, and in it the author pays Mr. Morgan the highest tribute as a collector. "The whole series of catalogues," he declares, "gathered up together forms an imposing monument to the greatest collector who has ever lived, and one which will endure as long as there are any students of art who desire at first hand to obtain authoritative information upon the subjects of especial interest to them." Another chapter of special interest to collectors is on "Old Quaker Watch Makers," and a third has to do with "Queen Christina's Miniature Painter." Most interesting of all, perhaps, is the chapter describing the first one-man picture show held in London, and telling how it came about. Dr. Williamson's style is very individual and charming, and all who have literary taste and love of art will be glad to peep behind his "Library Door."

**A GALLERY OF BEAUTIFUL WOMEN**, with a Preface by Charles Moreau-Vauthier. Price, \$1.00.

A little book containing fifty or more reproductions of famous paintings of beautiful women, somewhat similar to the handbooks issued abroad of works in the famous galleries. Of special value for study clubs and classes in the history of art.

**WINSLOW HOMER; ABBOTT H. THAYER**. Distinguished American Artists Series. Edited by Nathaniel Pousette-Dart. Frederick H. Stokes Co., Publishers. Price, \$1.00 each.

Some little time ago the first two volumes in this admirable series on distinguished American Artists were issued. They were on Robert Henri and Childe Hassam. Now come the next two which are devoted to Abbott H. Thayer and Winslow Homer. The frontispiece in each instance is a portrait. There is, then, a brief introductory essay, followed by sixty full-page reproductions of the artist's best works and a bibliography. Royal Cortissoz contributes the

essay on Abbott Thayer; that on Winslow Homer is by the editor. They are both well done and a distinct contribution to the literature on American Art. We commend these books—most heartily and without reservation.

**CARPETS AND RUGS**, by Otis Allen Kenyon. The Hoover Company, Publishers, North Canton, Ohio.

This little book, got out by a commercial firm, tells how carpets and rugs are made and suggests the best way to select them and what care should be taken of them. To those studying rugs and to those purchasing floor coverings of this sort it should prove of real value. This is one of the grounds on which art and industry meet.

**ART TRAINING FOR LIFE AND FOR INDUSTRY**, by Charles A. Bennett. The Manual Arts Press, Peoria, Ill.

Mrs. Schuyler Van Rensselaer, in an article on "American Art and the Public," recently published in *Scribner's Magazine*, pointed out that one of the greatest needs of our country at present is more art in our manufactures—closer relation between decorative art and the arts called fine. This little book by Charles A. Bennett should contribute to this end. It is divided into two parts: first, Art Training for Life, and second, Art Training for Industry. In the first it analyzes art appreciation and suggests how it can best be cultivated. In the latter America's opportunity is dealt with and the establishment of a National School of Industrial Art on a practical basis is advocated.

**FURNITURE USED BY THE MUSEUM**. The Metropolitan Museum of Art, New York.

The Metropolitan Museum of Art has just published a pamphlet on furniture used in its galleries and classrooms, which consists entirely of line drawings and was published in response to the many questions which reached the Museum from other museums, libraries, etc. Classified, the designs give a good idea of the kinds of cases, tables, chairs, etc., now in use. Some have been originated by the Metropolitan Museum, others adapted from designs made elsewhere.

Those who are establishing museums at this time or adapting club rooms for exhibition purposes will find this pamphlet of the greatest value.

**THE MUSEUM AND THE PUBLIC**, by Morris Gray. Reprint, Museum of Fine Arts, Boston.

This little pamphlet contains selections from recent writings by the president of the Museum of Fine Arts, Boston, Mr. Morris Gray, and was reprinted at the request of the trustees of the Museum. Some have appeared, with the gracious permission of the author, in the *AMERICAN MAGAZINE OF ART*; others are extracts from annual reports. All are inspirational in character and present the real spirit of art in a way which should be convincing, both of its power to glorify and to ennoble.

**BRITISH MARINE PAINTING**—Special number of *The Studio*. Edited by Geoffrey Holme. Published by "The Studio," Ltd., 44 Leicester Square, London.

It is customary for us in this country to think that the great marine painters of the day or of all time are and have been American, because of the preeminence of such painters as Winslow Homer, Charles H. Woodbury, Frederick J. Waugh, and Emil Carlsen, to say nothing of Richards and Moran, but the fact is that the Island Kingdom has always had a close alliance with the sea and that her painters have recognized this kinship in their works. Until comparatively recent years, however, British marine paintings have always set forth a human interest through the introduction of ships, or, when painted from the shore, of figures. It is only lately that the public has become interested in pure landscape or pure water-scape.

Very beautiful examples are given in this volume of early works by such men as Constable and Cox; and of very recent works by less famous contemporary artists, such as Brangwyn, Lavery, Nevinson and Pears. For the amusement of American readers note may be made of the fact that in this galaxy of British artists a painting by our own J. MacNeill Whistler is proudly included. The introduction to the volume is by A. L. Baldry. Among the illustrations are a number of excellent plates in color.







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